



DEPARTMENT OF PUBLIC INSTRUCTION

GUIDE BOOK
to
The Teaching of English
in Schools
Forms I to VI

PREPARED BY
DR. (MISS) J. F. FORRESTER, B.A. (Hons.) PH.D., (Lond.)
St. Christopher's Training College, Vepery, Madras

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A GUIDE TO THE ENGLISH SYLLABUS

INTRODUCTION

What is this book?

This book is a guide for teachers and authors. It is *not* a substitute for the Teacher's Notes which should be written to accompany each of the General Readers. Nor is it a complete hand book on method.

It will explain

- 1 the aim, principles and content of the syllabus;
- 2 some of the ways in which it differs from previous syllabuses, and why; and
- 3 the kind of text-books that will be required if it is to be successfully taught.

It will suggest

- 1 some methods of teaching which will be found useful;
- 2 answers to some questions which may be raised;
- 3 ways in which some difficult points may be tackled; and
- 4 ways of distributing the work among the periods.

It will say

- 1 what teachers and authors should do;
- 2 what they are free to change;
- 3 what they should not do, if the teaching is to be in accordance with the syllabus.

Its contents, however, are to be regarded as suggestions and not as orders.

The Aim of the Syllabus

The aim of the syllabus is to provide an integrated course of study in English so that, at the end of six years, the pupils will be able to use correctly all the fundamental structures of the language and the 2,000 words given in the list.

By an integrated course we mean one in which the lessons and books are so planned that composition, language study and grammar are linked with lessons in the Reader and are not planned as separate items. The lessons in the Readers should illustrate certain language topics, exercises should give practice in and test the pupils' grasp of these topics, and compositions should provide opportunities for practising new language structures and revising those learnt earlier. If, for example, the language topic to be studied is the preposition phrase used as an adjective or noun modifier the Teacher's Notes will provide guidance for introducing this with oral drills, the passage in the Reader will have several

examples of it, there will be some exercises to test the pupils' ability to use it correctly, and a simple composition exercise, in which he will have the opportunity of introducing, it will be set. This is full integration. In the first part of the first year such close integration between oral drills and the passage in the Reader will not be expected. The relation between the two will be explained later. Composition will not find a place in the early years either, but when it is started it should be integrated with language study. In the last two years it should very largely take the form of writing modelled on the passages appearing in the Readers. These should represent different kinds of writing, descriptive, narrative, dialogue, instructions, exposition and different kinds of letters. The old, rigid and rather wasteful distribution of work into two periods for Detailed Reader, one period for grammar (unrelated to the Reader) and one period for composition (unrelated to either the Reader or grammar) should disappear.

The Principles of the Syllabus

The English is to be treated as a skill subject not as a content subject, therefore the basic principles of the syllabus are—

- the careful grading of the material to be taught,
- the importance of the sentence as the unit,
- the emphasis on drill,
- the importance of an oral foundation before reading is started,
- and
- vocabulary control.

The principles of language teaching and of grading are given in the syllabus and need little explanation. It is an essential part of grading that it should be followed very strictly. The teacher should use *only* those sentence patterns in each form that are given for that year, and in every lesson he should use only those structures previously taught and the new one he is teaching. For example, when he is teaching Structure 10 he may use *only* Structures 1 to 9 and 10. He may not say, 'I am putting my book on the table', or 'Do you understand?' or 'You come and do it' or 'Look at me', or even 'There is the book?', etc. Ways in which the teacher can elicit responses from the children will be discussed later. For the moment we are concerned with principles. It is sometimes said that such sentences are used 'for recognition only'. Experience has shown, however, that the distinction between use and recognition is not helpful in the early stages of language study though useful in the later stages. In the early stages everything should be for reproduction. Material must, therefore, be carefully graded and given to the pupils step by step. The teacher should know at every stage exactly what structures and vocabulary his pupils know.

Except for the provision explained in the next paragraph authors also should observe this rule in both General and Supplementary Readers for the first three years. In Form IV the

General Reader should be restricted to the structures given, but the Supplementary Reader in this form and in Forms V and VI may contain other structures. Long complex sentences or sentences with many inversions should be avoided. Restriction to the structures given does not mean that two known structures may not be combined. When both adjectival clauses and adverbial clauses have been studied it is quite in order to use such a sentence as, "When I came into the room I saw my brother whom I had not met for years." The possible combinations of the structures are obviously so numerous that it would be impossible to give them in a syllabus. It is left to the good sense of the author to see that the number of structures combined in any sentence is not too great. The General Readers for Forms V and VI may introduce other structures. The emphasis in these forms is not on studying new structures as such, though new structures where used should be studied, but in studying the way language is used in different kinds of writing, e.g., the Present Habitual Tense for some kinds of description, the Past Indefinite for other kinds. Authors should point out in the Teacher's Notes new structures introduced.

Authors and teachers are free to change the order of the structures if they wish or to make additions, but they must have a reason for every change they make, and it must be a reason which observes the principles of grading (see Syllabus, pages 6 and 7). Authors must state in a preface to their books the changes they have made.

The control of vocabulary is important, for if there are too many new words in each lesson pupils tend to concentrate on remembering words and pay correspondingly less attention to the much more important matter of mastering structures. Words should be selected because they can be used in many structures and because they help in the teaching of structures. A structure should not be chosen because it helps in the teaching of certain words. The sentence is the unit. Structures are more important than words. Authors are, therefore, given a certain freedom in the choice of words. The number to be taught in each form is laid down but authors are allowed to increase, decrease or change this total by 10 per cent. For example, 275 words are to be taught in Form I. An author may teach only 250 if he wishes, or 300, or he may teach 250 from the list and 25 of his own choice. He is also quite free to decide which of the thousand words he will use in each form from Forms I-III, and which of the remaining thousand words he will teach in Form IV and which in Form V.

The content of the syllabus for Forms I-IV—what the teacher is to teach—is to be found in the graded structures printed in the appendices in the Syllabus. Though these are printed in a series of appendices they are not to be considered supplementary. They are the syllabus. Notes on written work, etc., are supplementary, for if the structures are not learnt there is little point in the written

work. If pupils cannot form correct sentences there is little value in their being able to name nouns and verbs. These graded structures are, therefore, fundamental.

In Appendix II (for Form I) Structures 1-36 are arranged under six headings. Teaching Point, Structures, Bases, Content Vocabulary, Vocabulary Count, Remarks. Authors may find it helpful to work out the rest of the syllabus under these headings before writing books for each form. They will certainly need to work out column three before they can write oral drills for the Teacher's Notes. These six headings will now be explained. In later chapters of this Guide in which we shall discuss the syllabus for each form separately comments on special points in the structures will be given.

1. *Teaching Point*.—This is a unit of teaching. It may be a word (2, 9, 27, 31), a word and its opposite (3, 7, 10) a tense (11, 32, 119) a change in the word order in a sentence (37, 65), etc. It may take part of a lesson, a whole lesson, or more than a lesson according to the amount of drill needed to teach it thoroughly. It must be demonstrated by the teacher and practised by the pupils until it is thoroughly known. Only then are the pupils ready to go on to the next.

2. *Structures*.—These are the sentence forms through which the teaching points are taught. We do not teach points in isolation, for a point by itself has no meaning. The teaching points may refer to details in the structures. '*This is my book*', '*That is your book*'. Here the form of the sentence, the structure, is the same, but the detail is different. The teaching points may refer to major changes in the structure as when the question form is introduced for the first time. It is this column, the structures, which is continued when the other columns no longer appear in the syllabus. Teaching points are continually revised by being used in new structures. Variety can be introduced into the practice of new structures by the use of words from earlier teaching points, e.g., Structure 10. *This book is on my table. This, that my, your, his, her* can all be used as determiners for both *book* and *desk*.

3. *Bases*.—The numbers under this heading represent the structures that can be used to introduce or lead up to the new teaching point. Structure 10 is based on several previous structures.

E.g., Teacher (touching his table) This is my table.

(taking pupil's book) This is your book.

(placing book on table) Your book is on my table.

(touching pupil's desk) This is your desk.

(holding up his own pen) This is my pen.

(placing pen on pupil's desk) My pen is on your desk.

4. *Content Vocabulary*.—These are words which can be used with these structures. Authors, however, are free to choose others. Care should be taken to see that the words represent objects which can be shown in the classroom or in a picture as visual demonstration is essential in the early stages.

5. *Vocabulary Count*.—This column shows the total number of words taught so far. It is useful as it shows the author how much of his total number of words he is using up at each stage throughout the year. It is not necessary that new words should be introduced at regular intervals. When the pupil is struggling with a major structural change such as the question form, it is probably better that he should not have to cope with new content vocabulary at the same time. This is especially advisable under the scheme given in the syllabus for it is suggested that at the same time that he begins to use the question form the pupil should also begin to learn to read. He will have quite enough to do with learning these new structures and learning to read the words he already knows orally without having the added burden of new words.

6. *Remarks*.—The purpose of this column is obvious. It contains hints for practice and warnings. Remarks on the different structures throughout the syllabus will be given in this Guide when the syllabus for each form is discussed.

A few symbols appearing under Column 1, Teaching Point, should, perhaps, be explained. S.V. under Point 11 stand for Subject—Verb, and refer to the type of sentence in which the tense is taught. Under point 12, S.V. Ext. stand for Subject-Verb-Extension. Point 15 introduces the Subject-Verb-Object pattern (S.V.O.) and Point 16 is the Subject-Verb-Object-Extension (S.V.O. Ext.) pattern. These are not intended for the pupils. They are there to show the teacher how the structures are being built up.

If the structures are compared with the vocabulary, it will be noticed that not all the structural words are illustrated in the graded sentence patterns. Authors are free to introduce those where they see fit preferably from the second half of the second year. Prepositions are most easily taught in pairs of opposites. Most of those not illustrated and therefore not included among the earlier structures are those which have as an opposite, not a single word, but a word group or collocation, e.g., *'near has far from* as an opposite; *behind has in front of*.

A close study of the sentence patterns will reveal that not all the possible combinations have been given, for example, in the use of *but*, in indirect speech and complex sentences. Authors should not feel limited to the exact combinations given, but should use the syllabus as a guide. It is obviously impossible to give every detail in a syllabus. The syllabus should be looked upon, as showing the way, not as giving the last word.

Differences from other Schemes

This scheme of grading differs from almost every previous scheme of English language teaching, and certainly from the methods with which most of us are familiar, in that commands and questions are introduced later than we are accustomed to teach them. Most of us begin by saying, "Stand." "Sit." or "What is this?" In this scheme, the pupils are not taught questions until Structure 37, and commands do not appear until the beginning of the second year. There are various reasons for this change. We need to remember two things. Firstly, commands and questions are language forms used mostly by the teacher. Secondly, the graded structures are arranged in the order in which the pupils are to learn to use them. Pupils do not need to learn to use commands very urgently. It is, indeed, better that they should learn to use the future tense as a polite request before they learn the imperative. The imperative, moreover, introduces a new kind of structure, a sentence without a subject. It is better for the pupil to be well grounded in the use of the sentence form with a subject before he meets this comparatively rare form. If we stop to consider a little, we shall realize how rarely the command is used in every day speech in comparison with the statement forms.

For a similar reason, the introduction of the question structure is delayed until the statement has been well established. The traditional method of teaching mixes the two. Some teachers use the question only in order to evoke the statement in response. They do not require the pupils to use the form themselves. The advantages of keeping the question form and statement form completely separate are these. Firstly, even if the pupil is not using the question form, he is presented by the teacher with two different forms at the very beginning of learning the new language. He cannot use the question to help him with the answer without re-arranging the order of the words. He hears the question and has to make this change before the statement order is well established. Of course, by frequent drills he can be taught to do this, but recent experiments suggest that learning is more efficient when the two forms are presented separately rather than simultaneously. Secondly, if the question form is introduced a little later, it can be taught as a different form, the change in order emphasized, and taught thoroughly. Too little attention is usually given to the *teaching and practice* of the question form.

It is not difficult to teach children to produce statements without being questioned if a few conventions are established. The teacher can explain in the mother-tongue in the first lesson the procedure he is going to adopt. The first structures are naming structures about people and classroom objects. The pupil very quickly learns that when the teacher calls him out and hands him, for example, a book that he is expected to respond, "This is a book." and that if he points to a picture on the wall he is

expected to say, "That is a picture." He can also quite easily grasp the fact that the teacher is demonstrating a new structure or introducing a new word and expects him to imitate him.

Some useful conventions at the beginning of the course are—

- 1 touching every object for which 'this' is used; and
- 2 pointing to every object for which 'that' is used;
- 3 touching oneself when saying *I, my, me*;
- 4 pointing to the person referred to when using second and third person pronouns;
- 5 linking arms when using *we, our, us*;
- 6 always looking at the person addressed.

Teachers will think of other useful conventions. The important thing about them is that they should be clearly understood and consistently used. Such conventions together with familiar gestures make the use of commands and questions unnecessary. The actions can be dropped as soon as the teacher is sure that the pupils are certain of the meaning of the various words for which they were used.

Some teachers may prefer to use such commands as '*Come! Sit! Stand!*' There is no particular harm in this but if he can do without them all the better. 'Good morning' or 'Good afternoon' (according to the time of day) should however be taught as a greeting. It can be taught as a formula and need not be explained.

It will be noticed that *stand* and *sit* are introduced much later than in most of the present text books. The reason for this is that these verbs have certain peculiarities. The present continuous tense is used in most verbs to show an action going on at the time of speaking. *He is standing*, however, does not normally mean that he is getting on to his feet from a sitting position, but that he is on his feet, and may have been so for some time. *He is sitting* means that he is seated, not that he is in the act of changing his position. These verbs are, therefore, not taught until the common use of the present continuous tense has been well established. They are then introduced as special verbs. Another set of special verbs are those which are not used in the present continuous tense—be, have, see, hear, know, etc. These should therefore be treated as special verbs and carefully taught. They are illustrated in the structures. It should be noticed also that when *see* and *hear* are used of actions taking place at the time of speaking they are normally used with the verb *can*;—*I can see a man in the boat, I can hear my brother singing*, not *I see a man in the boat. I hear my brother singing*. When this is realized, the very common question and answer, *What do you see in the picture? I see a boy in the picture*, are seen to be unidiomatic and should be avoided. Instead, *What is there in the picture* may be used with the answer *There is a boy in the picture*. *I see* may of course be used without *can* in its habitual sense, e.g., *Every day I see a beggar at the school gate*.

The Use of the Mother-tongue

The grading is so planned that it may not be necessary to use the mother-tongue once the preliminary explanations have been made. Certainly, the structures should not be translated. There are, however, occasions when the use of the mother-tongue saves time and confusion. If the teacher will remember that every minute taken up in using the mother-tongue means one minute less in which the pupils can hear or speak English he will be anxious not to use it unless it is really essential.

The general rule is that the mother-tongue should never be used where it is possible to convey ideas through English, through pictures, objects or pictures. The mother-tongue may be used under the following circumstances:—

1. *To give directions where these cannot be understood in English.*—These directions may be for some activity or they may be for some exercise in the Reader. This will of course be necessary more often in the early stages than in the later ones. It is obvious that an instruction such as “Mark each sentence ✓ for Yes, or × for No” or “Arrange these words so as to make a sentence” will not be understood by pupils at the beginning of the course. It would be a help if authors would print those instructions which need to be explained in italics and those which they expect the pupils to be able to read for themselves in Roman type.

2. *To explain words:*

(a) *When it is not possible to explain them in English.*—Too often in the past, teachers have tried to ‘explain’ words by giving a more difficult synonym or a word which is not even a synonym. This is completely useless. The teacher wants the pupil to *understand* the new word not just to be able to produce another word in its place. It is not helpful to give a simple English word as an explanation unless this is *known by the pupils*. The teacher should always know what words his pupils know.

(b) *When the word cannot be illustrated, either by object, picture or action.*—The psychological principle underlying the use of illustration is that the pupil may associate the English word with the experience rather than with the mother-tongue equivalent. He will thus be encouraged to think in the foreign language, that is, have direct comprehension, rather than translate before he can understand. When, however, the word cannot be illustrated, the mother-tongue may be used.

(c) *When the use will save much time.*—Some English words, especially abstract nouns, cannot be explained in simple English. The explanation is apt to become rather involved, and with a slow class several repetitions are necessary with many illustrations. The result is that some pupils are lost in a spate of words. If an explanation cannot be given in a short sentence with one or two simple verbal illustrations, it is probably better to use the mother-tongue.

The teacher should, however, remember, that a word in one language is never a real equivalent of any word in another language.

3. *To explain expressions and idioms where the literal meaning is not to be taken.*—Although it may be necessary to give the meaning of individual words in an idiom, the idiom should be treated as a whole. It may be possible to explain the meaning in simple English but where this is not possible a similar mother-tongue expression should be given. What it is important for the pupil to realize is that a word for word translation will not give him the meaning.

4. *To explain a structure or a point of language usage where the pupil has not sufficient English to follow an explanation in English, and where an explanation will help the pupil to overcome a mistake.*—The teacher should always remember that explanations are no substitute for drill, and that it is drill in the correct usage rather than explanations of it that will eradicate the mistakes. In teaching Structure 65 the teacher will want to explain to the pupils that he can choose whether he will put certain adverbials at the end or at the beginning of the sentence. The pupil will not have the knowledge of either vocabulary or structures to follow such an explanation in English. The fact that he has a choice here will therefore need to be explained in the mother-tongue.

Pupils should use the mother-tongue only when permitted by the teacher. As a general rule, the teacher should insist on English being used, but there are occasions when it is useful to allow a pupil to use his mother-tongue.

1. *To clarify a question.*—It sometimes happens that the teacher asks a pupil to answer a question and receives no answer. There may be three reasons for this: he may not know the answer; he may know the answer but not be able to express it; he may not understand the question. It is always as well to find out first if the pupil has understood what he is asked. At present a good deal of time is wasted in trying to get pupils to answer questions they have not understood. The teacher may ask the pupil to say in his mother-tongue what he has been asked. He should not translate the question for the pupil, but simplify it if the pupil has not understood.

2. *To test comprehension.*—While translation is not to be encouraged at this stage a useful way of testing the pupil's comprehension of a supplementary reader which he has read without a great deal of help or supervision from the teacher is to ask him to write a brief summary in his mother-tongue. This may also be found useful in testing library reading.

Oral Work in Large Classes

The syllabus lays down that reading should be taught only after the first 36 structures have been mastered orally and suggests

that this will take seven or eight weeks. Some teachers have no difficulty in holding the attention of 40 or more children and giving them practice in speaking, but to some teachers these large numbers are a real difficulty. To meet this difficulty the following suggestions are made :—

1. After demonstration by the teacher and after a number of individual pupils have been called out to say sentences by themselves pupils should be allowed to respond in groups, a row or two rows at a time, depending upon the number in a row. If the groups are too large the teacher will not be able to detect individual mistakes, but if about 6 pupils speak together he should be able to notice if a mistake is made. The pupils not speaking should be asked to listen for mistakes. In group drills care must be taken to see that the sentences are correct from the point of view of each child, e.g., *This* must always refer to something that each child can touch, and *that* to something at a distance; *my* must refer to something belonging to each child. If the teacher seats the more backward pupils together he will be able more easily to make sure that they have enough drill to learn the structures properly.

2. When the teacher is satisfied that some of the brightest pupils know the new structures thoroughly he can put each of them in charge of a small group for drill and can himself move from group to group guiding the leaders. After a little experimenting he will discover the best pupil leaders for this work. This is a useful method for such drill as "This is my pen". "That is your pen." "That is his pen" for which group responses are not so satisfactory. When he is grouping the class in this way he should not group all the slow pupils together and give them to one pupil leader. He may, however, take this group himself and leave the others to his pupil leaders, but only if he is satisfied that they have learnt the structures thoroughly themselves. This delegated responsibility, which means that the teacher cannot hear all that is being said, is perhaps the least satisfactory of the methods of dealing with the problem of the large class.

3. The teacher may provide an alternative occupation for half the class while he drills the other half. Half way through the period the sections can change over. The alternative occupations suggested are writing or matching games. It might be possible to divide a 45 minute period in some such way as this: first 15 minutes the whole class together, second 15 minutes drill with section A while section B practises writing or plays matching games, third 15 minutes, change over; or, first 10 minutes all together, then 15 minutes and 15 minutes in sections, with the final 15 minutes together. In the next section the techniques of teaching writing will be discussed. Here we are concerned with using writing as a means of occupying half the class while the teacher is teaching the other half.

It must be frankly stated that it is not considered educationally sound to teach writing before reading, but we are here trying to suggest a practical way of meeting a practical difficulty. If he can keep the whole class attentive with oral work that is more satisfactory than these suggestions for division. If the teacher decides to divide his class in this way for drills he must, of course, give some time at the beginning of the course to teaching the techniques of English writing so as to be sure that his pupils know how to form the letters correctly, beginning at the right place and making the strokes in the right direction, upwards or downwards, clockwise or anti-clockwise, and in the right order, e.g., the curved part of the letter 'd' before the upright stroke. Unless care is taken to *teach* these first stages in handwriting pupils will develop neither speed nor legibility in their writing. It is not enough to give the pupils models to copy and leave them to it. If the teacher makes a large wall chart of the letters with guiding lines to show the direction and order of the strokes and will give the children some definite lessons the pupils will not require much supervision while practising. The kind of guiding lines intended will be found in the script copybooks published by Orient Longmans and the Oxford University Press.

Matching games will require some apparatus. This consists of short sentences, words and letters written out on small pieces of stiff paper or thin board. There should be two cards for each letter, word or sentence, and also two sets of cards showing the small and capital letters on the same cards and two sets with the small and capital letters on separate cards. The game consists of mixing up cards and then matching sentences with sentences, words with words, small letters with small letters, capital letters with capitals and small with capital letters. The words and sentences should be those that the child is learning to say. This should be a useful preparation for teaching reading as it will train the children to look carefully at the words. They can match them without being able to read them. The preparation and maintenance of these cards need not be a great burden on the teacher, as he can make the preparation of them a useful exercise later in Form I or in Form II. He will, however, need a good number of these, enough for four groups as not more than 5 or 6 children can profitably sit together to match the cards. There need not, however, be four identical sets of cards, as those used by one group during one lesson can be used by another group in the next lesson. This occupation resembles that used with young children as a preparation for learning to read in the mother tongue. These matching games are suitable only for the pre-reading stage. When the pupils have begun to read and write these can be used as alternative occupations.

Teaching Writing

As has already been said, writing must be carefully taught. Teachers are free to choose whether they teach script writing or

cursive writing. Whichever is chosen the same style should be used throughout the school. If script writing is chosen the pupils should be taught to join the letters correctly, either at the end of the first year or the beginning of the second year. It is not necessary here to enumerate the advantages and disadvantages of each of these types of writing. The advantage to a child who is learning English as a foreign language is that the print script letters resemble the printed letters more closely than the cursive letters do, and he has therefore only one script to learn, not one and a variant.

The aims in teaching handwriting are legibility and speed, the former being the more important. In teaching script writing it is better to group letters for teaching according to their form, instead of in their alphabetical order. Small letters should be taught first. A suggested order is—

i l t j f
o c a d q g b p e
n h m r
u y
v w x k z
s

and for the capital letters :—

I L E F T H J
V W X Y Z K M N A
O Q C G D P B R
U S

In teaching the capital letters care should be taken to see that the pupils make them large enough. In much of the handwriting in schools to-day it is very difficult to know whether a child is writing k or K, s or S, v or V, w or W. This creates a real problem for the teacher when he gives an exercise on the use of capitals as very often he cannot tell which the pupils intend. The teacher should also see that the tails of g, j, p and y in the small letters really come well below the line and that the capital letters rest on the line. In order that there may be no doubt in the pupils' minds about the parts of the letter that rest on the line and those that go below it may be best that for a short time the pupils should have guide lines for the tail and long strokes. These are considered old-fashioned by some teachers but if the pupils are to be allowed to practise writing without much supervision these helps are not to be despised. Boys and girls should however be able to write without lines at all before they leave school, probably in the V and VI Forms. When the pupils are taught to join the letters special attention should be paid to o and v which are often joined so that they look like 'a' and 'u'.

During the first year the equivalent of one lesson a week should be given to writing. When the pupils have practised the letters they should be taught to write their own names in English and their form and the name of their school. The teacher will have to write a model for each pupil's name but the form and the name of the school can be written on the blackboard. At times he will want to take a whole period for writing, especially if he is going to teach new letters, but at other times he may be content with letting some of the pupils practice while he does oral work with the others. As soon as reading with flash cards starts the pupils can practice writing out the sentences on the flash cards. The syllabus suggests that the letters should be taught in association with the sounds. If teachers do this they should make sure that the pupils realise that the sounds of the letters vary according to their position in the word. As English spelling is not always phonetic the teaching of reading by the sounding of letters is of limited usefulness; though it is useful at a little later stage to teach pupils to group together words that rhyme and are spelt the same (tuning, sing, ring, bring). A knowledge of the sounds of the letters helps pupils to tackle a new word. Teaching the sounds however provides the teacher with an excellent opportunity for teaching the difference between v and w, p and f, f and v, etc. In teaching the *names* of the letters which may be done later, the teacher should note that the name of h is aitch *not* haitch.

Teaching Poetry

According to the syllabus 'poetry should be taught for enjoyment of thought, feeling, imagery, rhythm, and never for drill in the use of the language.' This last phrase is very important. The poetry lesson should not be a starting point for detailed exercises such as are suitable after a prose lesson. The pupil should feel, from the beginning that the poetry lesson is different from other lessons.

The great problem in teaching poetry is that of finding poems which are interesting but at the same time have a simple vocabulary and simple grammatical constructions. Poems are not written, as readers are, for children beginning the study of English as a foreign language, and it is very difficult to find many poems which present children neither with an impossibly heavy vocabulary burden nor with tenses and structures which they have not met in their language study, and are not going to meet for some time. If, in a poem of twelve lines twenty words have to be explained the lesson tends to become a vocabulary lesson and the aim of enjoyment is lost sight of. The poems chosen should be in language simple enough for pupils to grasp the general meaning when they hear it for the first time. It is suggested that there should not be more than an average of one new word a line. Short poems, even of only four lines, which can be studied in one lesson or in part of a lesson are more suitable than long poems for Forms

I and II. Where the teacher cannot find poems which suit these requirements, he will be wise to be content with less than the number of lines suggested in the syllabus.

Some teachers will prefer not to teach poems which use structures outside the syllabus for that year, and there is much to be said for not presenting children in the first year with the inverted sentences so common in poetry while he is still struggling with the usual sentence forms. Certainly the teacher should never teach a poem which requires a great deal of explanation. The lesson gives the pupil nothing that he can lay hold on and a precious period has been wasted. The question that the teacher must be continually asking himself is, "Is this the best use I can make of this period?" Nearly all the poems in the present readers are far too difficult for the forms for which they are chosen. The simpler ones are often so sentimental or such doggerel that they are not worth teaching. In the first year simple dialogues embodying the structures learned may be more useful than poems for memoriter work.

The most suitable poems are those which will lay a good foundation for appreciation in later years. Useful and popular are those which have a marked rhythm such as many of A. A. Milne's and Walter de la Mare's; those in which the sound conveys the meaning such as De la Mare's 'Tired Tim'; those with choruses; those in which there are clear word pictures. De la Mare's 'Silver' would be excellent for Forms V and VI. Narrative poems, provided they are not too long are good, and also poems that can be read dramatically, such as Christina Rossetti's 'The Ferryman' or Harold Munro's 'Overheard in a Saltmarsh'. Choral verse speaking is useful in teaching these poems especially if the teacher groups the pupils according to their types of voice, (those with heavier, deeper voices taking the parts of the ferrymen and the goblin and those with higher, lighter voices the parts of the girl and the nymph). Six or eight pupils can read in a group for a part. Choral speaking can be used with other poems besides dramatic poems. Tennyson's 'The Throstle' is a good example. Part of the class can read the lines which represent the bird's song and another part those which the poet addressed to the bird. Some of Sarojini Naidu's poems are suitable as they have a swinging rhythm which is appealing, but many of them are too difficult. If these have been set as poems for the Intermediate or even the S.S.L.C. Examination they are too difficult for the school stage.

And now, a brief word about method. Where the meaning of new words cannot be guessed from the context, the meaning should be given before the poem is read, and illustrated by using the words in appropriate sentences. The poem should always be read aloud to the class by the teacher before any pupil reads it. It is often a good plan to make the pupil shut their books and listen. Then ask a few general questions to get the main ideas of the poem. If

there are several verses it is sometimes helpful to ask for suggestions for a title for each verse. If the teacher asks questions which can be answered by a line of the poem, the pupils will be getting practice in reading parts of the poem before being asked to read the whole. Such requests as, "Read the line which tells us so-and-so" are quite useful.

The poetry period is the teacher's great opportunity for concentrating on pronunciation and 'expression'. The children enjoy trying to get the right emotion into their voices to suit the meaning, sorrow, surprise, joy, anger, boredom and so on, and in imitating the teacher's expression are often brought to a closer understanding of the poem than any amount of 'explanation' will give, for poetry in any language is understood through the emotions quite as much as through the intellect. A great deal therefore depends upon the teacher's own reading of the poems. Pupils will enjoy pronunciation drills if these are in the form of little rhymes or tongue-twisters. Some of those from Rodney Bennet's books on Speech Training can be used.

Extensive Reading

The purpose of extensive reading is to give practice in rapid, intelligent *silent* reading. Too many people who have been through the High School read to themselves in both English and the mother-tongue at the same rate as they read aloud. One can even see their lips move as they read silently. This is reading at the first standard level and is the result of bad teaching. As early as possible pupils should be trained to read silently and rapidly. This ability develops very largely through practice on material that can be easily understood, for as the syllabus points out reading means understanding what is read. The General Reader specially written for language study will not usually contain enough material for adequate practice in rapid reading. Moreover as there will always be a fair proportion of unfamiliar words and structures which need explaining it is not particularly suitable material for this training. What is wanted is material with fresh ideas presented in familiar words and structures. Very well-known Indian stories are not particularly suitable as the pupil will think he understands the English when what he is really doing is remembering the story. The teacher will find it also difficult to get an accurate idea of the pupil's power of comprehension, for any question that he asks will be answered from the pupil's knowledge of the story and not from his understanding of what he has read in English. It is most important that in the early stages books chosen for 'non-detailed', extensive reading should be in the vocabulary known to the children. It has therefore been laid down that the supplementary readers for the second year shall be very largely in the vocabulary of the first year, those for the third year in the vocabulary of the second year and so on. It is possible to improve on this scheme and write a supplementary reader for the first half

of the second year in the vocabulary and structures of the first year and a reader for the second half of the second year in the vocabulary and structures of the first half of that year. This control should be exercised even more strictly in the use of structures than of vocabulary. Pupils should not be introduced to new structures by the supplementary reader in the early stages.

When the student has acquired a sufficiently large vocabulary, he is able to guess the meaning of some unfamiliar words from their context and to use a dictionary. A dictionary is not likely to be of much use to him before he has a vocabulary of at least 1,000 words as he will not be able to understand the definitions (West puts the definition vocabulary at a slightly higher figure than 1,000). He can also understand unfamiliar structures, and having a good foundation of many of the fundamental ones is less likely to be confused. From Form IV onwards the supplementary readers may go outside the vocabulary and structures for the preceding form. Writers will, however, be well advised to keep generally speaking within the scheme of structures for Form IV and should not introduce too many new words, being especially careful about words outside the 2,000-word list.

The scheme of grading with the necessity of illustrating certain specified structures in each lesson imposes certain restrictions on the choice of material for the General Reader. The Supplementary Readers should, therefore, provide the great opportunity for introducing pupils to the great stories of literature. Simplified extracts from standard authors and abridged and simplified classics have their place here rather than in the General Readers. If the author is not under any obligation to illustrate any particular grammatical points he is able to retain something of the characteristic style of the original. There should, however, be a very definite grading in difficulty among books intended for Forms IV, V and VI.

Teachers should beware of isolated supplementary readers, that is, books not supplementary to a series of General Readers. A moment's thought will show why this is so. Authors are free to choose any content words they like from the 1,000 words for the Middle School for Form I. The structures decide fairly closely the structural words that must be used, but authors may differ considerably in their selection of content words. Writers of supplementary readers are also free to choose their content words, but they may choose a very different set of content words from the ones that have been chosen by the writer of the General Reader. The pupils will then be confronted with a large number of unfamiliar words in the Supplementary Reader and the purpose of introducing the reader will have been defeated. Supplementary Readers for Form IV, being based on the complete Middle School vocabulary do not present the same difficulty, but care should again be exercised in the choice of Supplementary Readers for Form V

when authors for Form IV have to select any 400 words from the 1,000 words.

The procedure in teaching extensive reading is different from that for the lessons in the General Reader. The teacher's chief job is to find out if the pupils have understood what they have read, and if they have not, what the difficulties are. Explanations are out of place until the pupils' unaided comprehension has been tested. If explanations are offered before the pupils try to understand by themselves they are effectively discouraged from making any effort. It is useful to start the lesson by a few questions on the part read previously to set the stage, as it were, for the new chapters. Then various procedures may be followed. The teacher may write a few questions on the board and ask the pupils to find the answers to these as they read. This encourages concentration. A definite time should be set to encourage speed. This time should be as much as is required by the majority of pupils, and should be gradually shortened (or the portion set for the time be lengthened) so as to encourage them to read quickly. At the end of the time the teacher can call for answers to the questions, asking the slower pupils for the answers to the first part of the portion set. He should draw out from the pupils succinctly clear answers to his questions on the latter part of the portion to make sure that the slower pupils have not missed essential steps in the story. It is not always necessary to set 'before' questions, but comprehension should always be tested. This can be done either by questions requiring simple answers (but not necessarily answers with little thought) by true-false tests, multiple choice tests, filling in blanks, etc. Good examples of questions which require thought and real comprehension can be found in *Objective English* by Reynolds (A. C. Black).

Teaching Composition

It has already been pointed out that composition, especially in the early stages, should be based almost entirely on the Reader and that pupils should use only the structures and vocabulary used in it. There is, in the early stages, practically no difference between exercises and composition. Composition does imply an element of choice. In Form I we might say that transposition, re-arranging jumbled words, substitution table exercises come under the heading of exercises. If the teacher, however, places on his table a number of objects, the names of which are known to the pupils, in positions which the pupils can describe, and asked the pupils to write about these objects, that is composition. E.g., "Our books are on the table. J's book is on the box. K's book is between the box and G's bag. My pen is in the box, etc." The teacher may also draw a series of match stick pictures and ask the class to describe what the man is doing in each picture, or what he did. "The man put his hat on his head. Then he went to the door. He opened the door. There was a boy at the door. The boy said, 'A man is beating my dog. Will you come with me?', etc." This kind of work should be done orally very thoroughly first.

The golden rule in both composition and exercises is 'Prevent mistakes'. The pupil learns nothing by making mistakes except how to write bad English. Every time a wrong construction is used it is learnt, and is only unlearnt with difficulty. It is of the utmost importance that the teacher should realise this. French, in his 'The Teaching of English Abroad' (O.U.P.) says, "Free composition in which the child has to make up his own thoughts has no place in the first three years. If it is used it will only result in a large number of most discouraging mistakes." What we have to realise is that nothing is gained by pushing children into a type of work for which they are not ready.

Written work serves two purposes: (1) It fixes more firmly what has been learnt orally, and gives all an opportunity of expressing what some have only been able to listen to. (2) It shows the teacher where the pupils have not had enough drill and oral practice, i.e., where his teaching has been defective. Some suitable composition exercises are suggested in the syllabus for each form.

It may be useful to discuss here the standard of marking. If the work has been well taught and practised and the exercise is suitable the average mark for the class should be not less than between 6 and 7 out of 10. This seems very high by our usual standards, but let us consider what it means. Let us suppose that the exercise is one involving the use of comparisons. We cannot consider that any pupil knows how to form the degrees of comparisons or how to use them in a sentence unless he can use them correctly more often than he uses them wrongly. It is clear, therefore, that he must have at least 6 out of 10 right. If he gets less than this either he has not understood comparisons or else the exercise was too difficult. If he has not understood it then either he has not been taught well, or he has been inattentive, or he is in too high a form or the topic is too difficult for that stage. If the average mark is 6 a large part of the class will have a mark below this, and will not have understood the work. It must therefore be taught again before going on to the next stage. Ideally, of course, the pupils with less than 6 should be re-taught and those with more be allowed to go on, but this raises other difficulties which cannot be discussed here. It is, however, most important that children should not think that they can be satisfied with $3\frac{1}{2}$ or 4 marks. One of the reasons why pupils do not make progress is that they are allowed to go on to new steps before they have mastered the previous ones.

In correcting their exercises and compositions it is not enough for pupils to write out the correct form even five times. They need drill exercises in the correct form. For example, if a pupil is asked "Why did the eagle fly.....?" and he answers, "The eagle fly because....." it is no real help to the pupil to make him write out, "The eagle flew....." What he needs is practice in responding to the question in *did* with the past tense, and should be given that kind of exercise.

In free compositions in Forms IV-VI the weaker pupils usually make a large number of mistakes. Little is achieved by making them correct them all. They should be given drill exercises in the correct form of their commonest errors and their other mistakes ignored for the time being. If they are given a few points to put right and practise they may improve, but they will get nowhere by trying to attend to everything at once. They should not be allowed to write free compositions until they have improved. Special books of drill exercises for the weaker pupils would be of great help to teachers. Where there are pupils of such mixed ability in the same class the teacher should try to grade the exercises a little so that the more able children really have something that challenges them and gives them some scope, while the slow are not pushed beyond their powers.

One other point in the correction of English is important. How are we to mark an answer or a statement in an exercise which is correct so far as language is concerned, but wrong in content? What are we to do, for example if a pupil writes, "A servant gave Aladdin's old lamp to the magician" instead of "The princess gave Aladdin's old lamp to the magician"? The English is correct; the fact is wrong. If the wrong fact is purely a failure to remember a small fact probably only $\frac{1}{2}$ of the total mark should be deducted. If the mistake seems to be the result of a failure to understand the question then more should be deducted. The truth or falsity of the answer should not be worth more than $\frac{1}{4}$ of the mark for that question, so that a true answer in very bad English (Princess she giving Aladdin his lamp to magician) would get only the $\frac{1}{4}$ for a correct fact and none for good English. This applies only to free answers to question and not to new-type exercises.

Tests and Examinations

It is important to realize that exercises set for testing are very different from those set for practice. The essence of a good exercise for practice is that it gives plenty of practice in a few things. The essence of a good test is that it should test a wide range of skills or knowledge. Writing out sentences from a substitution table or making up a number of question using *did* are examples of good exercise for practice but they are not much use for testing. A practice exercise on questions will give a great deal of practice in one or two forms. A test exercise will set some kind of exercise on all the different types known to the pupil.

A test or examination in English should be primarily a test of language and *not* a test of memory of the information given in the readers. It does not matter, at least in the early years, whether the pupil remembers the details of the stories he reads. Yet how often we see questions of the type, "Where did — live?" "Who said —?" "What did — give his mother?" And if the information given in the answer is wrong no marks are scored even if

the construction of the answer is grammatically perfect. This is bad testing. Language must come before matter, for language learning is a skill, not a content subject. This however has been discussed under composition and need not be repeated.

When we realise that learning a language means acquiring a skill and not learning subject-matter we realize that the methods of testing must be suited to the testing of a skill. There are two ways of looking at this skill, or two aspects of language learning. There is skill in using the language and skill in understanding it. These are sometimes referred to as usage and comprehension. Both must be tested. It is usually more satisfactory if a question is designed to test one or other of these and not both at once. Questions designed to test usage should be specific rather than general so that the teacher may find out his pupils' weaknesses and be able to help them. If he wishes to know whether he can use 'if' clauses correctly he will plan a question to test that, if he wants to know if he can use the present perfect tense correctly he will set a question designed to test that. Below are typical questions on different points of usage.

Fill in the blanks with the correct tense of the verb :—

I — here for three years, and I am still living here.
(Live.)

He — just from Calcutta. (Arrive.)

If I — some money with me we would be able to buy some fruit. (Bring.)

I shall not buy you a present unless you — to be good.
(Promise.)

or

Choose the right word from the bracket :—

My friend's pen is not on his desk. I know he put it there for I saw him do so with my own eyes. Someone (may, must, might, would) have taken it.

I have not seen him yet but he (may, might, would, can) have come.

This kind of test can be given from the first year and continued right up to the Secondary School-Leaving Certificate examination. Here is an example for Form I—

Fill in the blanks with the correct tense of the verb [or in the vocabulary of Form I]. Put in the verbs :—

Every day we — to our school (go).

To-morrow they — at home (play).

She always — her mother (help).

Rama — a letter now (write).

You — your ball yesterday (lose).

It is important that different persons and all the tenses taught should be tested. It should be much easier to set a good test of usage on the new syllabus than on previous ones as the graded structures supply a list of all the items that should be included in the test. It need hardly be said that the sentences in the test should not be in exactly the same words as they appear in the syllabus or in the reader, but should embody the same teaching points.

The pupil's ability to express himself in continuous prose can, of course, only be tested by a test in free composition. This should be very simple in the lower forms, and should always be on a topic well within the vocabulary of the pupils. For example, the question might be: Write six sentences about your school, or about your friend.

A somewhat different procedure can be followed for testing comprehension. Simple directions to be obeyed will test some words and constructions, for example, "If 10 is more than 8 write A, if it is less than 8 write T" tests comprehension of both "if" and the two comparisons. Generally speaking it is better to test comprehension of only one type of structure in a sentence not two as illustrated above. A passage composed of words and in structures familiar to the pupil but on a topic that has not been studied in English may form the basis of a comprehension test. Questions may be asked to test understanding. The teacher will realise that a pupil cannot be considered to know a word unless he can understand it in passages other than those in which he first learnt it. In testing the understanding of specific words the teacher will first choose the words he wishes to test and then compose suitable sentences incorporating them. Then he will give these sentences to the pupils omitting the words he wishes to test from the sentences but putting them after all the sentences. The pupils have to put the words into the appropriate blanks, e.g.,

Pupils should pay ——— to their teacher when he is teaching them.

It is not ——— for me to go to-day as I am very ———.

It is very ——— that you should read the question carefully before you ——— it.

Important, possible, attention, answer, busy, mistake.
One or two extra words should always be given so that there is a real choice in the word for the last blank.

Another way of testing vocabulary is to set a matching exercise either of opposites or of synonyms. The latter is not possible until the pupils have a reasonably large vocabulary, and is not very satisfactory on a controlled vocabulary as one of the features of a selected vocabulary is that as far as possible synonyms are avoided. Examples of these types of tests can be found in the Comprehensive Tests in English for Forms I, II and III published by Orient Longmans.

Distribution of Work

Many excellent teachers complain that most of the present readers are too long, and that they are unable to finish them and give the thorough teaching required in the time available. As, under the scheme of grading, it is essential that each reader should be finished within the year, this is a serious criticism. While part of the explanation of this is probably that too many teachers are giving one period a week to grammar unrelated to the Reader, another to composition equally unrelated and possibly another to poetry it is also probably true that the readers need to be shorter. In selecting a reader, however, teachers should examine the reading lessons carefully to see whether their length is really going to mean that more time must be spent on them. Most reading lessons in the first reader are far too short, and teachers have the same lesson read again and again with the result that after about the first eight or ten children, pupils are no longer reading but are reciting the lesson by heart. If the new words are repeated several times during the lesson in different contexts, and the lessons are written within the structures laid down, pupils should be able to read more in the lesson than they are often expected to do. Pupils should not be expected to answer from memory questions about every fact given in a story. He should be able to use every word and every structure. When teachers remember that it is language that matters more than the subject-matter of the lesson they will find that they are able to read more material in a lesson.

But when all this is said it is probably true that many of the existing readers are too long. When time for examinations and school functions are subtracted there are about 32 weeks left for teaching. With six periods a week, this gives 192 periods. It may probably be best to plan readers in units of work for a week, each unit containing oral drills, reading material and exercises (including composition in the higher forms).

Authors are, however, under no obligation to do this and if they prefer to plan a series of lessons leaving it for the teachers to distribute them among the different weeks they are perfectly at liberty to do so.

The following is suggested as one distribution :—

Form I.—Half the time should be given to oral work based on the structures and the reader. One period to handwriting and the rest to reading and written exercises. Any period may contain more than one of these activities.

Form II.—One period each a fortnight to handwriting and to poetry. One period a week to extensive reading. Four periods to the study of the structures and the reader (reading, exercises, oral drill on the structures, written work).

Form III.—One period a week to extensive reading. One period each in a fortnight to poetry and a test. Four periods to the study of the structures and the reader.

Forms IV-VI—As for Form III.

The proportion of time spent on reading (comprehension) and exercises will vary as some structures require more practice than others.

Library reading should be done largely at home and while the teacher is dealing with the individual mistakes when returning a written exercise.

The Type of Text-Book required

The General Reader, Forms I-IV—

1. It should provide material for 32 weeks of teaching.
2. It should be written within the specified scheme of structures and vocabulary, subject to the provisions mentioned below.
3. *Structures.*—(a) These should be introduced and drilled in the order given in the syllabus unless the author plans an alternative scheme which must be explained in the preface to his books.

NOTE.—The first 36 structures may be introduced in the early reading lessons in Book I in any order as the pupils will have learnt them all orally before beginning to learn to read.

- (b) Structures may be grouped for purposes of illustration in a passage for reading. It is not necessary always to drill on structure and then write a passage illustrating its use. Several structures may be drilled and then used together in a reading lesson. This is useful, for example, in teaching reported speech.
4. *Vocabulary.*—Authors are allowed a 10 per cent freedom of choice. They may add to, or subtract from the total number of words for any form by 10 per cent. Additional words may be either from the vocabulary list, or outside it. New words introduced in each lesson should be indicated.
5. In the first book there should be sufficient reading material for the teacher to be sure that the pupils are really reading and not merely repeating by heart what previous pupils have read. As the pupils are reading words they have already learnt orally the teacher will not have to teach the meaning of the words, but only the reading of them, as he does with the child learning to read his mother-tongue.
6. The reader should provide sufficient exercises to give real practice in the use of structures and words.
7. Pictures should be clear. Simple line drawings or match-stick type of drawings are more suitable for small illustrations.

8. Type should be clear and bold in the exercises as well as in the reading lessons.
9. The teaching of language should be put before the giving of information, moral teaching or the telling of stories. At the same time, every attempt should be made to provide interesting reading material and exercises.
10. The reader for Form IV should contain some of the different types of writing referred to in the syllabus, i.e., narrative, description, letters, directions, etc.

The General Reader, Forms V and VI—

1. This should be written within the specified vocabulary with the same provision for choice as that mentioned in 4 above.
2. It should illustrate the different language topics laid down in the language scheme in the syllabus adequately enough for the lessons to form the basis of language study. Language topics may be taken in any order.
3. New vocabulary should be indicated.
4. Sufficient exercises should be provided to ensure that students have adequate practice in the use of the different language topics and sentence patterns.
5. Different types of writing should be represented, narrative, description, dialogue, instructions, directions, letters, exposition of scientific themes, etc.
6. Composition exercises in these different types of writing should be set.
7. Type should be clear including that for exercises.

Teacher's Notes

1. These should be provided for each reader.
2. These should give suggestions for—
introducing each structure,
suitable oral drills and substitution tables for each structure,
teaching new words, including illustrative sentences for
explaining words which cannot be demonstrated,
procedures for each unit of work,
suitable tests at regular intervals.

Supplementary Readers, Forms II and III—

1. These should be written within the structures and vocabulary of the form below that for which they are intended, but readers intended for the second half of the year may be written in the structures and vocabulary used in the first half of the same year. But see provision in 3 below.
2. The General Reader (i.e., name of the series and publisher) to which they are supplementary should be stated.

3. Words falling outside the vocabulary of the General Reader to which they are supplementary should be indicated and explained.
4. Subject-matter may be Indian or foreign. Over familiar stories should be avoided.

Supplementary Readers, Forms IV-VI—

1. These should be for the most part, but not entirely, written in the structures and vocabulary of the year preceding that for which they are intended. Words outside the vocabulary should be indicated and explained. Structures should not be too difficult.
2. The General Reader (i.e., name of series and publisher) to which they are supplementary should be stated.
3. There should be a definite grading in difficulty between books for the different forms.
4. Subject-matter may be Indian or foreign. Biographies which relate incidents in the life of the hero and do not give merely a catalogue of events, stories of discovery and adventure, abridgements of classics and standard authors, folk tales of different countries, classical myths and legends are all suitable.

Choosing a Series of Readers

Unless it should prove in use to most unsuitable the same series should always be followed by a pupil throughout the five forms. In prescribing a text-book for his school the Headmaster should see that pupils read in each form the next book of the series which they read in the previous year. A new series should be introduced in Form I and then book by book each year. The Supplementary Readers should be those based on the General Readers. The present widespread practice of switching pupils from series to series in successive years is very bad and may be responsible for the low standard in some schools. This does not mean that a school need necessarily be using only one series at a time. A possible scheme for two series is given below :—

	<i>Form I.</i>		<i>Form II.</i>		<i>Form III.</i>	<i>Form IV.</i>	<i>Form V.</i>
1953-4	Series A	Book I					
1954-5		B Book I	Series A	Book II			
1955-6	A	I	B	II	A III		
1956-7	B	I	A	II	B III	A IV	
1957-8	A	I	B	II	A III	B IV	A V
1958-9	B	I	A	II	B III	A IV	B V

This scheme could be adapted for three or even four series if desired. The advantage of this is that the teacher has a change of book, and also pupils who have been detained. The teacher is also able to discover which readers are the best and can drop the less satisfactory ones. It is not always possible to judge a series on one book.

If a teacher finds a series satisfactory except for one book he should write to the author about it, telling him his difficulties. The author will probably be glad to revise his book.

SUGGESTIONS FOR TEACHING THE GRADED STRUCTURES.

Those are suggestions only and are not to be regarded as pre-scriptive. Authors and teachers are free to work out their own methods.

FORM I.

The teachers should tell the pupils, in the regional language, the method he is going to follow. He will explain that they are to watch him and listen to him carefully so that when he calls them out they will be able to imitate what he has done. The teacher should make sure that the pupils are arranged so that all can see quite clearly what he does.

The Teachers' Notes should give full oral drills for each structure, including guidance for practising each new teaching-point in structures already taught. These notes will illustrate this, and will comment on any special features of the structures.

Structure 1.

[NOTE.—Letters are used for the names of pupils. Teachers will, of course use the names of actual pupils.]

This is K. That is M.

Previous knowledge—the names of the pupils.

To be taught—*this, that, is* and the pattern of the sentence, i.e., the word order.

The purpose of this drill is to teach that *this* refers to a person near and *that* to a person at a distance.

Teacher calls out K and M. He makes K stand facing the class to the right of his table and M to the left.

Teacher (stands by K and puts his hand on his arm): “This is K . . . This is K. This is K . . .” (points to M, but still stands by K) “That is M . . . That is M . . . That is M . . .” (touches K) “This is K . . .” (points to M) “That is M. This is K. That is M.”

Teacher calls out two or three pupils to do this. Pays attention to pronunciation of ‘*th*’.

Teacher (moves over and stands by M): “This is M . . . This is M.” (points to K) “That is K. That is K.” (touches M) “This is M.” (points to K) “That is K. This is M. That is K.” (moves over to K). “This is K. That is M.”

Calls out two or three pupils to do this. Sends K and M back to their seats and calls out G and L. Calls out two or three pupils to repeat the drill. Then changes the drill as follows:

Pupil X (standing by G.): “This is G. That is L.”

Pupil Y (standing by *L*): " This is *L*. That is *G*."

X: " This is *G*."

Y: " This is *L*."

X: " That is *L*."

Y: " That is *G*."

Calls out several pupils to do this.

Calls out *K*, *M*, *G* and *L* and places *K* and *M* on one side and *G* and *L* on the other.

Teacher stands between *K* and *M*.

Teacher (touching *K*): " This is *K*." (touching *M*) " This is *M* (pointing to *G*) " That is *G*." (pointing to *L*) " That is *L*." (moving across to *G* and *L*) " This is *G*. This is *L*." (pointing to *K* and *M*) " That is *K*. That is *M*."

Several pupils do this.

Structure 2.

This is a pen. That is a bag.

Previous knowledge : This is That is

To be taught : *a* and names of seven or eight common objects.
Teach the weakened sound for *a*, i.e., *er* not *ay*.

Teacher places a bag on the table, takes a book in his hand and stands a little distance from the table.

Teacher (holding up the book): " This is a book. This is a book." (pointing to the bag) " That is a bag. That is a bag." (holding up the book) " This is a book." (pointing to the bag) " That is a bag." (places the book on the table and takes up the bag) " This is a bag. That is a book."

Calls out a pupil, hands him a book and places the bag on the table. Pupil repeats the drill.

Teacher (demonstrates in the same way): " This is a table. That is a chair. This is a chair. That is a table. This is a box. That is a pen. That is a pencil."

Teacher calls out different pupils to repeat the drill.

This can also be practised in groups.

Teacher takes out his pen and holds it up. Pupils in their places take out their pens and hold them up."

Pupils: " This is a pen."

Teacher holds up a box in his left hand and points to it with his right hand.

Pupils: " That is a box."

Teacher holds up a book. Pupils do the same.

Pupils: " This is a book."

Teacher points to the table.

Pupils (pointing to the table): " That is a table."

In this way pupils can practise all the new words. The teacher can call out different pupils to choose the objects to be named.

Structure 3.

This is my book. That is your book.

Previous knowledge : This is a book. That is a book.

To be taught : *my, your* and the names of parts of the body.

Care must be taken that the meaning of *my* and *yours* are clearly distinguished from *this* and *that*. The teacher must therefore teach "This is my pen. That is my pen. This is your pen. That is your pen."

Teacher calls out M, who brings his pen with him.

Teacher (holding up his pen) : "This is a pen."

M (holding up his pen) : "This is a pen."

Teacher (holding his pen in his left hand, touching his chest with his right hand and speaking to M) : "This is my pen. This is my pen." (pointing to M's pen and speaking to M) "That is your pen. That is your pen." (Repeats this twice.)

M (holding up his own pen and speaking to the teacher) : "This is my pen." (pointing to the teacher's pen) "That is your pen."

Teacher repeats this drill with *head* or some other part of the body.

Teacher calls out two pupils to do this drill, and then repeats it with different pairs of pupils until the different parts of the body have been learnt.

He then goes on to build up the distinction between *my* and *your* and *this* and *that*.

Teacher (holding his own pen) : "This is my pen." (pointing to M's pen) "That is your pen." (Takes M's pen and gives his pen to M) "This is your pen. That is my pen."

Repeats with other objects such as *book, bag*, etc., taking care that the objects really belong to him or the pupils.

Calls out several pairs of pupils to practise this. Lets pupils practise this in pairs simultaneously.

(Teacher must distinguish between *arm*, which is the whole limb, and *hand*, which is the part below the wrist.)

Structure 4 (a).

This is his (her) book.

Where classes are limited to one sex, the determiner for the opposite sex may be taught with the help of a picture.

Previous knowledge : This is my box. That is your book.

To be taught : *his, her*.

Teacher calls out M and K who bring their books.

Teacher (speaking to M, holding up his own book): "This is my book." (holding M's book) "This is your book." (holding K's book) "This is his book" (touching to K). "This is K. This is his book."

Teacher (speaking to K): "This is my book. This is your book." (touching to M) "This is M. This is his book."

K and M repeat the drill in turn, speaking to the teacher.

Teacher calls out pupils in groups of three to practise, making each pupil speak in turn to both of the other boys in the group. This is repeated with different nouns.

When this has been mastered, *her* may be taught with a picture or flannel-graph.

Teacher calls out K and displays the picture.

Teacher: "This is K. This is his head. This is his hand." (pointing to the picture) "This is B. This is her head. This is her hand," etc.

It is not necessary to illustrate the teaching of each structure in such detail but teachers' notes should give details. For the remaining structures, a way of introducing each one will be suggested and any special points noted. The way of introducing a new teaching-point or structure is normally through words and structures already known and through demonstrations. Two pictures would be extremely useful for teaching structures 5, 6, 13 and, as has already been said, 4. One of these pictures might show a woman and two girls, the other a man and two boys. Those could be in the pupils' book, but wall pictures would be even better.

Structure 4 (b).

"This is K. His name is K." (speaking to M) "Your name is M." (pointing to himself) "My name is A."

Structure 5.

"My name is A. I am A. Your name is M. You are M."

"I am a man. You are a boy. I am a teacher. You are a pupil." (*Teacher* and *pupil* may be taught with structure 6 if preferred.)

Structure 6.

"This is K. His name is K. He is K. He is a boy."

(Using the pictures) "This is B. She is a girl. He is a teacher. She is a teacher. He is a pupil. She is a pupil."

Structure 7.

"This is K. He is here. That is M. He is there. This is my book."

"My book is here. That is your book. That book is there."

Note that *this* is associated with *here* and *that* with *there*.

"I am here. You are there."

Take care that the pupils always use *here* when they mean a place near them and *there* for a place away from them.

(Avoid. "A book is *here*.")

Structure 8.

"This is a face. This is an eye. This is a hand. This is an arm."

Structure 9.

"This is a bag. It is my bag. This bag is *here*. It is your bag."

Teach also *It's*.

Structure 10.

"This is a bag. This is a table. This bag is on this table. This is my book. This is your bag. My book is in your bag. This is my pen. It is in this box. That is your box. My pen is in it."

Teach as many combinations as possible, but avoid beginning a sentence with *a* or *an*. Arrange objects and get the pupils to say sentences about them.

Structure 11.

Revise : *I am, you are, he is. I am A. You are K. He is M.*

Demonstrate : *I am walking, and I am running or I am jumping.*

The contrast will help to make the meaning clearer. The words must be said while the action is being performed. Practise with *he is* and *you are* also.

Structure 12.

Make the direction very clear. See that the pupil walks several steps, not only two or three.

"K is there. I am here." I am walking to K. That desk is there. I am walking to that desk. You are there. M is here." (beckoning to K) "You are walking to M. You are walking from your desk."

Have plenty of movement in teaching this, but have only one direction in each sentence; that is, only *to* or *from*, not both.

Use pictures to teach the other places. "He is walking to his house."

(If preferred, the other places may be postponed till structure 14.)

Structure 13.

Teach *me, him, her, you* and also both directions in the sentence, i.e., *from* K to M.

"K is here. I am walking from him. M is there. You are walking from him. I am here. You are walking from M to me. G is walking from me to you."

Be sure to use all the pronouns after both *to* and *from*.

Structure 14.

The chief point to drive home here is that *go* always means away from the speaker and *come* means towards the speaker. First of all practise with words with different speakers talking about pupils moving between different points. Practise with names of pupils, pronouns and objects, using first, second and third persons. Then have K and M at opposite ends of the class-room and make G walk from K to M.

K : " G is going to you."

M : " G is coming to me."

K : " G is going from me."

M : " G is coming from you."

K : " G is going from me to you."

M : " G is coming from you to me."

This must be drilled until the pupils can describe the movement correctly.

The picture can be used to practise the other gender.

Structure 15.

It is now possible to make an action chain as the pupils can use a number of verbs. The new structure can be introduced in an action chain and then drilled intensively.

" I am going to my table. My box is on my table. I am opening my box. This is my pen. It is in my box. I am shutting my box. This is my drawer. I am opening my drawer " (puts the box in the drawer) " My box is in my drawer. I am shutting my drawer. Now I am opening my book."

You are shutting that door (etc.) can be drilled and other action chains made up.

Structure 16.

This could be taught out of doors, and provides another opportunity for an action chain, e.g.,

" K is throwing his ball to M. M is catching his ball. He is running to that tree. He is throwing that ball to G. G is catching it. He is hopping to me." etc.

Structure 17.

This is probably best taught with a picture, as the teacher can hardly say, " I am saying ' Good morning.' " at the same time as he is actually saying " Good morning." The verb *say* is very useful for simple narrative.

The teacher should explain briefly in the mother-tongue that " Good morning " is the greeting given when we meet people, or part from people, before the lunch interval and " Good afternoon " the greeting during the second school session of the day. We say

“ Good evening ” when we go home at the end of the day or when we meet people after school. This is simpler than giving children fixed hours.

The expressions “ Good morning ” and “ Good afternoon ” are taught early as a preventative of that very common, but quite wrong, expression “ He wished his teacher ”.

Structure 18.

The idea of direction should be clearly shown. *Give* and *get* can also be contrasted with *throw* and *catch*. After drilling *give* and *get* with all three persons and a number of nouns, an action chain can be made up which contrasts *give* and *get* with *throw* and *catch*.

“ I am going to K. I am giving my ball to K. He is getting my ball from me. He is throwing my ball to M ” (without going to him), etc.

Structure 19.

Put and *take* are to be taught with four prepositions or directives in pairs : *put on*, *take off*; *put in*, *take from*.

These should be thoroughly drilled.

“ This is my book. I am putting it on the table. It is on the table. I am taking it off the table. I am putting it in my bag. It is in my bag. I am taking it from my bag.”

Many different action chains can be made up, using the different verbs learnt. A pupil can be invited to come out and do what he likes (within the known vocabulary) and other pupils can be asked to say what he is doing.

Structures 20 to 24.

Introduce the plural. Attention should be paid to the different ways of forming the plural by carefully grouping the nouns, e.g., teaching first those formed by adding the voiced *-s* (pronounced *-z*) such as *pens*, *hands*, *bags*, etc.; then those with the voiceless *-s* (pronounced *s*) such as *books*, *desks*, *mats*, etc.; those formed by adding *-s* (pronounced *-ez*) such as *faces*, *noses*, *houses*, and also *boxes* (by adding *-es*); and finally those involving a change of vowel; *men*, *women*, *feet*, *teeth*.

The plural forms can be practised with any or all of the verbs.

Structure 20.

“ This is a pen. These are pens. I am putting this pen in a box. I am putting these pens in my bag. That bag is on your desk. These bags are on that table.”

Avoid: “ Pens are in my bag.”

Structure 21.

“ G is here. K is here. G and K are here. My book is on the table. My pen is on the table. My book and my pen are on the table. I am putting my books and pen here.”

[Note that *the* in the second sentence in the syllabus (*the table*) is a misprint for *this*. *The* has not yet been taught.]

Structure 22.

“This is my pen. This is your pen. These are our pens. This is my pen. This is his pen. These are our pens.”

Teach also that *our* refers to more than two people. *Their* refers to the property of two or more people.

Structure 23.

“I am here. You are here. We are here. K is a boy. M is a boy. They are boys.”

Teach *we* and *they* first for two people, then for more. Teach that *we* includes *I* and *you*, *I* and *he*, and *I*, *you* and *he*, and that *they* is the plural of *he*, *she*, and *he* and *she* together.

Structure 24.

Teach in a similar way to Structures 22 and 23.

“I am giving this book to him. I am giving these books to them.”

This is an opportunity for practising plural nouns and determiners.

Structure 25.

These prepositions should be practised with different verbs of action—*throwing*, *putting*—as well as with the verb *to be*; but double prepositions (*from between*) should be avoided. Also do not use *between* in the sense of going backwards and forwards between two points.

Structure 26.

“This is K. This is his book.” “This is K’s book,” etc.

Structure 27.

At this stage use *the* only for objects of which there is only one in the room. Here the teacher will have to adapt the Notes to suit the conditions of his own class-room.

“This is our room. This is a wall. That is a wall. That is a wall. This is the floor. That is the ceiling. This is a window. That is a window. That is the door. You are here. I am here. We are in our room. You are a boy. K is a boy. M is a boy. I am the teacher.”

Structure 28.

The use of the adjective provides an opportunity for reinforcing the teaching of *the*. Use it with objects of which there is only one, e.g., “I am putting a blue book in the drawer” (i.e., one blue book out of several).

“I am putting the red book in your desk” (the only red book).

When this has been mastered, *the* can be used with plural nouns when the objects named are thought of collectively. It might help if books of different colours were tied up in bundles according to their colour.

“ I am putting the red books on your desk. I am putting the green books on K’s desk. I am putting a blue book on the floor, and a yellow book on this chair.” (One blue book of several and one yellow book of several.)

After this, *the* can be used without an adjective with plurals to denote all the objects of that kind that there are in the place. “ The books are on the table ” means all the books in the room—not all the books in the world. “ The boys are putting their hands on their heads ” means all the boys in the room.

The is difficult to teach and its correct use can be built up only gradually. Care should therefore be taken to use it in restricted ways so that the pupils are not confused. The chief difference between the use of *a* and *the* at this stage is that *a* can be used for objects of which there are one or more than one, but *the* can be used only for objects of which there is only one or for all the objects of that kind within specified limits. Structure 56 provides an opportunity for specifying limits.

Structure 29.

Its is the last of the possessive adjectives to be taught. The teaching of the structure includes semantic extensions of several words already taught, e.g., *face, legs, hands*. *A book and its cover, a book and its pages* may also be taught.

Structure 30.

Now can be used with any of the verbs taught. It helps to bring out the contrast between the present and the past which is taught in Structure 31.

Teach *was* first in a number of different situations, and after that the plural form *were*. This should be carefully planned. The teacher should make sure that the past tense is used only when the object is no longer in the position described.

Structure 31.

Interesting action chains can be devised : “ I am putting my book on the table. It is on the table now. I am taking it from the table. I am putting it in my bag. It was on the table. It is in my bag now. K is taking my book from my bag. He is giving it to M. My book was in my bag,” etc.

Structure 32.

This can be taught in a similar way to structure 31.

“ My pen is on my table now. It will be on your desk. I am putting it on your desk. It is on your desk now. It was on my table. It will be in K’s bag. I am putting my pen in his bag ” etc.

Structure 33.

The teaching of *to-day*, *to-morrow* and *yesterday* reinforces the use of Structures 31 and 32. This and Structure 34 can be made more effective if the teacher plans his lesson so that certain things which he says will happen the next day really do happen, e.g., "We shall be in the playground to-morrow."

The days of the week help to reinforce the meanings of *to-day*, *to-morrow* and *yesterday*. The drill on these needs to be repeated every day for a week until the pupils are sure of the days. On *Tuesday*, etc., involves a semantic extension of on.

(Note.—The second sentence really belongs in Structure 34.)

Structure 34.

This is taught in a similar way to Structure 33, but with action verbs there are more possibilities.

"I shall put this book on the table. I am putting it on the table now. You will take it off the table", etc.

Structure 35.

In teaching this structure care must be taken that the past tense is used only for actions which are completed, e.g., the teacher should not go to the door and say, "I went to the door" for he is still at the door. He should go to the door, open it and return to his place before saying, "I went to the door. I opened it."

If he is not careful about this, he will be creating difficulties for himself when he comes to teach the Present Perfect, "I have gone" for an action just performed. It will probably be easier to introduce this tense by talking about something done the day before. The teacher will need, therefore, to plan the previous day's work with this in mind. The past tense of all the verbs known should be taught.

Structure 36.

The teaching of this word reinforces the meaning of the tenses and provides an opportunity for revision.

The beginning of reading

After Structure 36, reading should be started. Flash Cards should be used for the first lessons, rather than the reader. For the first lesson a few very simple sentences—such as *This is a pen*, *That is my book*—should be used. A greater variety can be provided if, in addition to Flash Cards with sentences there are also smaller cards with words. These words can be placed over a word on the card and a new sentence formed. For example, the Flash Card may bear the sentence, *This is a pen*. *Book, bag, box*, etc., may be written on separate cards and placed over 'pen'. In a similar way, *my, his*, etc., can be placed over *a*.

The first reading lesson in the book will naturally contain some of the structures already used on the Flash Cards. Any of the structures taught may be used in the first lesson, as they will already be familiar to the pupils from the oral work. The author should, however, take care not to use too many different words in one lesson as although they are known to the pupil as spoken words he still has to learn to read them. This means that the first lesson in the reader need not be the familiar type of lesson : " This is a table. This is a chair. This is a box," etc.

Instead it may be something like this : " This is Rajan. He is a boy. He is coming from his school. His bag is in his hand. His books are in his bag. He got his books from his teacher ", etc. (15 words).

It may, however, be advisable for the author to concentrate on certain kinds of words in one lesson; for example, certain forms of plural, or words which take *an* instead of *a* so that the pupils can do an exercise on them. Substitution Tables provide very good reading practice as well as drill and they find a place in the reader. The first reading lesson in the reader will contain only Structures 1 to 36, while the pupils are starting to learn the question structures. After that, new structures *as learnt* may be incorporated in the reading lessons.

As the pupils are learning to read in addition to their oral work they will not be able to learn as many structures in a week as they have previously done. Some of these structures need more drill than others. These will be indicated. The structures should be spaced out so that the pupil continues to learn new ones throughout the year. There should be no attempt to try to finish Structure 64 by the end of the 25th week, for example, for this will mean inadequate drilling. Each structure must be known perfectly before the next is taught. The teacher should not rely on revision at the end to remove errors and teach half-taught work. As each new teaching point should be practised with all the possible material previously learnt revision is constantly going on and no special revision should be necessary.

The remaining structures will now be reviewed.

Structures 37 to 41.

These are question structures. The pupils will already know how to frame the answers as they will be in the statement structures previously learnt. What they have to learn is to recognize the meaning of the questions and also how to frame them. This can be very effectively drilled in pairs. As negative answers require a different structure from positive ones, the questions asked first should call for positive answers. When the question form has been mastered, then the form for negative answers is taught. The teacher should see that pupils have plenty of practice in asking questions.

Structure 37.

Care must be taken that *this* and *that* are accurately used in both question and answer. The difficulty lies in the fact that the words have sometimes to be reversed in the answer and sometimes not :

M : " What is this? " (handing it to *K*).

K (taking it) : " This is a pencil."

M : " What is this? " (holding it up and speaking to *K* who is a little distance away).

K (at a distance) : " That is a pencil."

M : " What is that? " (pointing to something that *K* is holding).

K : " This is my box."

M : " What is that? " (pointing to something at a distance from *K*).

K : " That is a window."

If the pupils have been well-drilled in structures 1 and 2, and have never been allowed to use these determiners wrongly they should be able to answer these questions correctly. It will help them, however, if they realize that it is the position of the object and not the word in the question which decides which word they use. This should be practised with all four positions. A simple way out of the difficulty is to teach the pupils to use *it* for every answer " What is this? " " It is a pencil," but this is losing an opportunity of teaching the pupils to think.

The plural form of the question should also be taught :

" What are these? What are those? Where are the books? "

Structure 38.

The answer to " Is this a book on the table? " should be " Yes, it is a book " or " Yes, that is a book on the table," not " Yes, it is a book on the table." This is another example of the difficulty mentioned above. This question form will need a lot of drill.

The error to watch out for is " Is this a book is on the table? "

Structure 39.

This question should be introduced in the simplest form, e.g., " Is he walking? " " Am I jumping? ", etc. Then a verb with an object : " Are you opening the door? " Then a verb with direction : " Is he going to the windows? "

When these are mastered the longer question should be taught. The answers to these questions provide an opportunity to practise stress, e.g., " What is he putting on the table now? " " He is putting the book on the table now." *The book* is stressed. Pupils will understand this.

Structure 40.

This may be taught in a similar way to Structure 39. It is probably easiest to begin with the second person : " Will you

jump?" and the response "Yes, I shall jump" followed by the action.

The teacher need not lay a great deal of emphasis on *shall* with the first person and *will* with the other persons. *Will* is used with the first person by a large number of educated Englishmen.

Structure 41.

This also may be taught in a similar way, but the actions must be performed before the question is asked: "Did I jump?" "Yes, you jumped." "Did he go to the door?" "Yes, he went to the door", etc.

A considerable amount of drill will be required to fix the correct response, as it requires not only a change in word order, but also a change in verb form. It is important that this should be taught with actions and the pupils trained to think of the action and how they have been accustomed to speak about it, and not of the verb form in the question.

Structure 42.

Notice that these short answers all have a subject and at least part of a verb. At this stage pupils should not be allowed to say, "On the table" as the answer to "Where is the book?"

Structure 43.

As in Structure 39 this should be introduced with a very short question: "*Am I jumping?*" "No, you are not jumping."

This again needs to be taught with appropriate actions.

Structure 44.

A choice has to be made in the short form to be used. Some persons have two short forms, others only one, e.g., "No, it isn't" and "No, it's not." At this stage it is simpler for pupils to be taught only one form for each person in each tense. The full range suggested is as follows: *I'm not. You aren't. He isn't. We aren't. They aren't. I wasn't. You weren't. I sha'n't or I won't. He won't. I didn't.* It will probably be easier if *isn't*, *aren't*, *wasn't*, *weren't* and *didn't* are taught first; then *won't* and *sha'n't*; and lastly *I'm not* as this is the only form in which the *not* is not abbreviated.

NOTE.—*No, it is not* is a very emphatic negative.

Structure 45.

When the pupil learns *but* he is able to make contrasts. These contrasts can be between time, e.g., past and present, between negative and positive between positions, e.g., "My book is on my desk, but my bag is on the floor," and between descriptions, e.g., this book is red, but that book is green. This structure provides an opportunity for revising all the earlier structures.

Structure 46.

This question form is taught separately from the others as it does not involve inversion. For this reason it is the easiest question to answer, but it is taught after the others so that the change of order as a mark of the question form may be emphasized. When this question form has been learnt, questions both with and without inversion should be given so that the pupils learn to distinguish between them.

Structure 47.

Or enables the pupil to make a choice. Here again the first drills must be simple. "Is he jumping or is he hopping?" A shortened form of the second sentence in the syllabus may be taught. "Is he putting the red book or the blue book there?" Affirmative statements should also be taught. "I did not go yesterday. I shall go to-day or to-morrow."

Structure 48.

When *up* and *down* are used with *coming* and *going*, care should be taken to see that *coming* is used with *up* as well as with *down*. The pupils should not be allowed to associate *up* with *going*, and *down* with *coming*. *Up* and *down* apply to the direction of the actor, coming and going to the position of the speaker. If the speaker is at the bottom of a flight of steps and the actor is moving up, then he says "He is going up." If he is standing at the top of the steps he says, "He is coming up." This should be made clear to the pupils.

Structure 49.

Numbers up to at least 12 should be taught as these will be needed for 50.

The numbers should be used preferably with the objects of the sentences. That is, avoid, "Three books are on the table."

The numbers can be practised with various verbs such as *put*, *take*, *give*.

Structure 50.

At should be taught first as referring to a point in space. "He is at the door." "I am at the window," etc.

Then the clock can be used. "The hands are *at* different points on the face." From this it is easy to teach *at* as a point in time. "I came here at ten o'clock." There is a good deal of teaching in this structure. *Long* and *short*, or *large* or *small* will have to be taught for the hands.

In teaching the time, some teachers may prefer to teach 10-15, 10-30, 10-45. If they do that, then numbers up to 50 should probably be taught. Others may prefer to teach "Quarter past ten" "half-past ten" and "quarter to eleven." At this stage,

these are best taught as formulæ without explanation of the meaning of *quarter* and *half*. Therefore the teaching of *at* may cover the teaching of such sentences as "The time is 12 o'clock" and the question, "What is the time?"

Structure 51.

This should be taught to include more than two people. Verbs of action should also be used. "We are walking with you."

Structure 52.

Hand is a misprint for *has*. Notice that three slightly different meanings of *have* are taught here. In teaching "G has a friend," the mutuality of the relationship should be brought out. "G has a friend. His friend is J. J has a friend. His friend is G." This can be applied to family relationships. "G has a father. His father has a son. G is his son." One of the reasons for teaching the third meaning—"I have a book. You have my book"—is to show that *have* does not mean simple possession. The question form of *have* should also be taught. "Have you a friend?" should be used rather than "Do you have a friend?"

Structure 53.

These nouns have no plural and do not need the indefinite article. It may be explained to the pupils that these words are names of things which cannot be counted. They may be contrasted with things that can be counted. "This is tea in this tin." "This is a pen in this tin." "I am putting tea in this tin." "I am putting two pens in this tin."

Structure 54.

It may be best to begin with the 'countable' objects. "I have some books in my hand." This can be contrasted with *a*. "I have a book in my hand." "I have some books in my hand" (taking some of the books, but not all of them from the table). The books should not be counted. ("I am putting some water in this cup" (i.e., not all the water from the jar).

Structure 55.

The very common idiomatic phrase must be well-drilled. Numbers are a help. "There are five boys in this row." "There are two windows in this room." "There are some books on the table" (used when we do not want to count them). "There is some ink in that bottle," etc.

Structure 56.

This will need considerable drill. The pupils are used to *on the table*, etc., as adverbial phrases at the end of the sentence. They have to learn a new position. A substitution table will be of great help here.

The mistake to watch out for is "The book is on the table is blue."

One way of helping the pupils to see why they must not use *is* twice is to write all the words on separate pieces of paper and arrange them first in the order "The blue book is on the table" and secondly in the order, "The book on the table is blue."

Structure 57.

The second sentence should read *a part*. "The hands are a part of the clock." Three distinct meanings of *of* are taught: (i) denoting a part of. This corresponds to the apostrophe '*s*' for persons. "The boy's hands are dirty," and "The hands of the clock are broken." (ii) Denoting contents, but not the substance of which it is made. (iii) The subject-matter of the object, e.g., "A map of India."

Structure 58.

"K has a book. M has a book. G has a book. Every boy has a book. We were here yesterday. We are here to-day. We shall be here to-morrow. We are here every day."

Structure 59.

"We learnt English yesterday. We are learning English now. We shall learn English to-morrow. We learn English every day." Illustrate with actions that are normally done every day.

Structure 60.

This can be taught in the same way as *did* (Structure 41).

Structure 61.

When the pupil has learnt these he can begin to talk of things in series. These should be taught first as adjectives. Arrange four or five books on the table.

Teacher (takes up the second): "This is one book" (takes up another). "This is another book" (takes up a third). "This is another book," etc.

Use objects of which there are several in the class room: "This is one desk. That is another desk. That is another desk."

One . . . the other. This is used for a series of two, two hands, two feet, etc. "I have two hands. This is one hand and that is the other hand."

One . . . the others. This is used to distinguish one item in the series. "One book is on the table. The other books are on the floor."

Structure 62.

These words are used for different ways of referring to the items in a series. *Each* emphasises the individual, whereas *every* emphasises the persons as a group. *All the* has the same meaning as *every*. *Both the* is used only when speaking of two persons.

Structure 63.

One of the best ways of presenting this is by a slowly moving queue. "K is first, M is next, J is next, I is next, L is last." It can also be applied to a race. "Who came first? Who came next? Who came last?"

This can be used to reinforce the teaching of the definite article, e.g., "The first boy will go to his seat. The next boy will put his book on the table. The next boy will open the book. The next boy will shut the book, etc." Ordinal numbers may also be taught.

Structure 64.

The moving queue may be used for this also. Avoid using *before* to describe position in space. The pair of terms for that are *behind . . . in front of*. Natural series may also be used, e.g., the days of the week, the months of the year, the hours on the clock, the classes in a school, the lessons on the time-table. Where the series is circular or repetitive, as in the days of the week the series should be repeated, e.g., Sunday, Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, Sunday, Monday . . . Saturday.

FORM II.

It will not be necessary to give such detailed comments on all of these structures as were given for the structures in Form I but Teachers' Notes should give full drills.

Structure 65.

With the change of position of the adverbial the pupil has a choice of the way he frames his sentences. He should understand what he can choose and what he cannot choose if he is to speak correctly. It is more common to find an adverbial of time at the beginning of the sentence than an adverbial of place; those showing direction are not put at the beginning. This change in order provides an opportunity for revising all the tenses.

Structure 66.

In these sentences the future tense is used to express a request. When it is used in this way it is helpful, though not necessary, to begin the sentence with *please*.

Structure 67.

The imperative can be regarded as a kind of abbreviated request. The more polite form with *please* should also be taught.

Structure 68.

This structure introduces another position for certain adverbs. It also provides practice in the Habitual Tense. "I say 'Good-morning' to my teacher every day." "I always say Good-morning to my teacher."

Structure 69.

The possessive pronoun will be useful when teaching comparisons. This can be used for revising Structure 56 which pupils find difficult. The possessive pronoun should also be used as subject.

Structure 70.

This preposition introduces another relationship in space. It can be taught in a similar way to Structures 10 and 25.

Structure 71.

Care should be taken to see that these verbs are taught as describing a state not an action (*see* page 14 in the Syllabus). If they are used in sentences with prepositions denoting the position in space *at*, *on*, *by* and not with the adverbs *up* and *down* this idea will be strengthened.

Structure 72.

The pupils already know *a cup of water*, *a bottle of ink*. From that it will be easy to teach *a measure of rice*, *half a measure of rice*. Then other definite measures can be taught *a viss of sugar*, *a yard of cloth*. Then some less definite quantities can be taught *a piece of cloth*, *a lot of water* and finally *lot used with countable* objects. "There are a lot of pins in this box."

Structure 73.

Buy and sell are useful verbs to use when teaching measures. The measures can be introduced and then drilled along with these verbs. It may be possible for the pupils to act a shop scene.

Structures 74 and 75.

These introduce different ways of talking about quantities. Structure 74 is concerned with countable objects and Structure 75 with mass nouns. Notice that in modern colloquial English it is usual to say, "There are a lot of books on the table" rather than "There are many books on the table." In the same way "There is a lot of rice" is more common than "There is much rice".

Structure 76.

Before the comparisons are started it will be useful to teach the remaining numbers to 100. The first sentence can then be introduced in some such way as this.

"This book has 80 pages. That book has 65 pages. This book has more pages than that. Your note-book has 40 pages. My note-book has 80 pages. Your note-book has fewer pages than mine", etc.

Structure 77.

In teaching these sentences the emphasis should be on the correct form of the personal pronouns after *than*.

Structure 79.

Avoid illustrating the superlative degree with only three objects or persons. If taught properly this reinforces the teaching of the definite article. The limits of the group in which the comparison is taking place should be named.

"I has the most books in this row. M has the fewest books in this row."

This is brought out in Structure 83, but should be taught here also.

Structures 79, 80 and 81.

Give an opportunity for activity. Comparisons can be practised in these structures also.

"K jumped more times than G. G jumped fewer times than K. M goes to the cinema more often than J. J goes to the cinema less often than M", etc.

Structures 82 and 83.

This introduces the comparison by the addition of *-er* and *-est* to the adjective. This can be taught by demonstration.

Structure 84.

The comparison by the use of *more* and *most* with the adjective.

Structure 85.

This introduces the comparison of equals. It should be taken to include all the comparisons already learnt.

"This book has as many pages as that. There is as much water in this glass as in that. K jumped as many times as J."

Structure 86.

This introduces two common irregular comparisons. It is not necessary to teach other irregular comparisons at this stage.

Structures 87 and 88.

These provide an opportunity for plenty of activity and for learning different measures, *feet* and *inches*, *pounds* and *ounces*, etc. The pupils should be allowed to weigh and measure a number of things. In Structure 88 they learn and practise different ways of talking about these measurements and comparing the things they have measured.

Structure 89.

This is the form for asking for a description of a person or thing and should be thoroughly drilled so that pupils will not say "How was the room?" when they want an account of its size, furnishings, etc. They should by now have sufficient vocabulary to be able to give a simple description of several things using colours, and size, e.g.

"My box is six inches long and three inches wide. It is two inches deep. It is red. There is a picture on its lid. It is a picture of our flag, etc."

At a later stage *like* meaning similarity is taught.

Structure 90.

This word enables the pupils to express degrees in qualities without comparisons. Objects and pictures may be used. A little exaggeration helps to make the meaning clearer.

Structure 91.

With this teach also *What did he do? What does he do? and What will he do?* This is an opportunity for revision of all tenses.

Structure 92.

Look at and *listen to* have to be distinguished from *see* and *hear* which will be taught in Structure 94. Situations should be devised which bring out the fact that attention is required, e.g., "Open your book at page 10. Look at the first line. What is the first word? What is the last word? Look at this table? How many pens are there on the table? Listen to me". (Teacher whispers something.) What did I say? etc. "We are reading English. We are looking at our books, etc." The real meaning of these words will be made clearer when *see* and *hear* are taught. The difference between the two sets of words has to be built up gradually.

Structure 93.

This is a semantic extension of *with*. It is taught here so that it may be used with Structure 94. This meaning of *with* provides an opportunity for activity.

"We clean the board with a duster. We sweep the floor with a broom," etc.

Structure 94.

See and *hear* are never used in the Present Continuous Tense. They refer to something which we cannot help doing. So long as our eyes are open and our ears unstopped we cannot stop seeing and hearing. *Smell* and *taste* have a different meaning according to whether they are used in the Present Continuous Tense or the Habitual Tense. When used in the Continuous Tense the suggestion is that the action is done intentionally, *I am smelling this rose*. Compare this with *I smelt something burning* in which the action was one that could not be helped. *Feeling* is used more loosely to describe both the intentional act and the other, e.g., *I am feeling this box* describes an intentional action. *I am feeling cold* or *I feel cold* are a semantic extension of *feel* and should not be taught at this stage. *Feel* should be used only in *I feel with my hands—and I felt a nail in the box*. It should be noticed that *What do you see? What do you hear?* etc., are not idiomatic question forms. The

idiomatic form is *What can you see? What can you hear, etc.* For various reasons it is not desirable to teach *can* here. Therefore it is suggested that an action chain be used.

Teacher: Look at this picture.

Pupil: I am looking at the picture (teacher removes the picture).

Teacher: What did you see?

Pupil: I saw . . .

There will be opportunities to practise this in Structure 99.

Structure 95.

These are more verbs which are used idiomatically in the Habitual Tense; although *want* and *need* are sometimes used in the Continuous Tense it is simpler for the pupils, at this stage, to be taught to use them in the Habitual Tense.

Structures 96 and 97.

These make it possible to express degrees of wanting, liking, etc. Some take *much* and some take *well*. *Need* belongs in Structure 96.

Structure 98.

This can be practised with other verbs also, e.g., "Whom did you give the book to?" This is easier than "To whom did you give the book?"

Structure 99.

This is the first example of synthesis. It may be introduced as two sentences.

"I am looking at him. He is writing. I am looking at him writing. I am listening to him. He is singing. I am listening to him singing."

Contrast with:—

"I saw him reading. I heard him singing."

The contrast can be shown by planned acting. For *I am looking at him writing*, the onlooker should watch every movement carefully. For *I saw him writing* the speaker glances casually at the writer and then gets on with his own work.

This structure will need a good deal of practice. A substitution table will be very helpful.

Structures 100 and 101.

The adverb of manner is introduced for the first time.

Structure 102.

The point of this is the position of the adverbs. Where there are adverbs of place, time and manner a very common order is place—manner—time. He went to the market quickly this morning. It is, however, permissible to change the order to—manner

—place—time. He went quickly to the market. Pupils have already learnt in Structure 65 that the adverbs of time can come at the beginning.

Structures 103 to 108.

The comparison of adverbs are taught in much the same way as the comparison of adjectives.

Structure 109.

This is a third use of *like*. Teach also the pronouns after *like*, "You are like him," etc.

Structure 110.

For here carries the meaning of purpose.

Structure 111.

These are semantic extensions of *have*. In sentence (d) *money* belongs to the same class of objects as those given in Structure 52. *Time* and *work*, however, are different.

Structure 112.

Both *for* and *with* can be practised with this verb.

"I am making a box for my pencils. We make coffee with coffee powder and hot water."

Structures 113 and 114.

These two can be taught together. Periods familiar to the pupils should be used.

"Our English lesson starts at quarter to eleven. It finishes at half-past eleven. We work for three-quarters of an hour."

If they have not already been taught, this is the place to teach the remaining details of telling the time, e.g., *ten past*, *twenty to*. This provides plenty of practice in these structures.

Structures 115 and 116.

The introduction of the Present Perfect. It should be made quite clear that this tense is used for actions or states that are still going on or have only just been finished. *Still* is a useful word to reinforce the remaining of the tense. The position of *still* should be carefully taught; (1) immediately after the verb to be, e.g., *I am still here*; (2) between the auxiliary and the verb, e.g., *He is still working*: *Does he still live here?*; immediately after the subject, e.g., *He still lives here*. Structure 115 may be contrasted with:—"Yesterday I came here at 10 o'clock. I went at 12 o'clock. I was here for two hours," and "Last week I went to Bombay. I was there for two days."

Structure 117.

"I have been working for two hours and I am still working. I have been living in this house for two years and I still live here." Contrast this with "I lived in that house for ten months, but I live in this house now." Drill with different verbs, e.g., *learning*,

waiting, sleeping, playing, etc., and different adverbials of time. Teach also the abbreviated form. I've been working, He's been working, etc.

Structure 118.

Since is another way of expressing duration, by naming the starting point. Drill as in Structure 117.

Structure 119.

This is the form of the tense for action completed in the immediate past, or for something which is still true. *I have put my book on the table* implies that the speaker believes the book still to be there. If someone else took it off directly the speaker put it there he would say *I put my book on the table* even if it was only a minute ago that he put it there.

This tense can be introduced through the Present Continuous Tense, e.g., "I am opening my book. Now I have opened it. It's open, etc.

The Present Perfect is used whenever the adverbial refers to a period of time which is still in the present: *this morning* is still present during the morning, but not in the afternoon. A boy speaking on Friday will say *I have had a music lesson this week* about a lesson on Monday but *I had a drawing lesson yesterday* although the music lesson was in a more remote past than the drawing for Monday is part of the present week, but yesterday is not part of the present day. If, however, he names the day he will say, *I had a music lesson on Monday*. Plenty of drill with different adverbials is needed. Explanations are not very helpful to pupils at this stage.

Structure 120.

The teaching of these two adverbs provides more practice in the use of the Present Perfect. Both these words imply that the action has been completed in the immediate past. *Never, always, sometimes* can also be practised in this structure. The position is the same as that of *just*.

Structure 121.

These are the question and negative forms of the Present Perfect tenses. Teach the expressions *a long time, a short time; long and short* have been used with objects in space. They are now applied to time.

Structure 122.

This is a specific question arising out of *for a long time* 'Have you been waiting for a long time?' "Yes I have". "How long have you been waiting?" "I have been waiting for two hours."

Structures 123 and 124.

These sentences illustrate *either—or, neither—nor* used in the object, in the subject and in the adverbial extension. A further sentence illustrating the choice in the verb may also be taught.

“ I will either go or send a letter.” “ Every evening he either played with his brother or read a story.” “ He was neither writing nor reading but sleeping.”

Structure 125.

This is the first complex sentence. It is important that at this stage the verbs in both clauses should be in the same tense. Three kinds of clauses are illustrated here :—

(1) The subject of the subordinate clause is the same as that of the main clause.

(2) The subject of the subordinate clause is the same as the object of the main clause (or is a pronoun standing for the object).

(3) The subject of the subordinate clause is different from both the subject and object of the main clause. All these should be illustrated and practised.

Structure 126.

The question for the ‘ because ’ clause. Pupils should be expected to give the full answer.

Structure 127.

This will need a fair amount of drilling as the pupils are used to the form *I am giving a book to you*. Practice also with the names of people (*You are giving K a book*) and all persons.

Structure 128.

This structure helps to reinforce Structure 127 as the pupils are not likely to want to add *to you* after an ‘ about ’ phrase. All the combinations of persons should be taught. A substitution table will help.

Structure 129.

As in Structure 125 only sentences in which the tense is the same in both clauses should be taught. All combinations of persons in the main clause should be taught. The subordinate clause at this stage, however, should be in the third person only. Other verbs may be used in the main clause—know, remember, hear, think. This can be taught as two sentences, e.g.—

“ The book is on the shelf. I am telling you about it. I am telling you that the book is on the shelf.”

Verbs of action also should be used in the subordinate clause.

“ She is playing in the garden. I am telling you about her. I am telling you that she is playing in the garden.”

“ He comes here every day. I am telling you about him. I am telling you that he comes here everyday.”

Structure 130.

The best way to introduce this is probably by two simple sentences.

“ He waits every day until 6 o'clock. His father comes at 6 o'clock. He waits until his father comes.”

The important point about this structure is that the tenses in both clauses should be the same. The Future should not be used. *When* may also be taught here in a clause in which the tense is the same as in the main clause, e.g., “ When he comes I always go.” “ When he came I went.”

Structure 131.

This can best be taught by demonstration. Two actions which both take some time should be chosen and two pupils set to do them.

“ He is sweeping the floor while I am writing a letter,” etc.

The pupils should also be shown that this can be reversed.

“ *I am writing a letter while he is sweeping the floor.*”

FORM III.

Structure 132.

The Past Continuous is used independently to show duration. This should be taught and practised with definite times stated. Avoid a vague “ I was working yesterday.”

Structures 133 and 134.

These are probably best taught by demonstration. It is important that the pupils should realize that the continuous tense represents a stretch of time and the simple past a point in that stretch of time. In Structure 133 the point (*came*) will be somewhere in the middle of *writing*. In Structure 134 the point (*came*) represents the end of the working. These structures are best practised in a substitution table. ‘ As ’ may also be taught here.

Structures 135 to 137.

These also should be drilled in substitution tables, and in realistic contexts—all the conjunctions should be practised, with the subordinate clause sometimes first and sometimes second. Notice that *because* can be used with Structure 136 but not with Structure 135. There are certain differences in meaning between Structures 135 and 136 but it is not always easy to teach them at this stage, sometimes the difference is clear, e.g., *I shall stand up when he goes*—means something different from *I shall stand up when he has gone*; but it is not so clear between *I shall sit here when he comes* and *I shall sit here when he has come*. If this difference is taught, it may be best to introduce these with examples in which the contrast is clear. But at this stage it is more important to make sure that the pupils know that they do not use the future in the subordinate clauses than it is to be sure that they have grasped the difference in meaning between the present and the present perfect in these clauses. Structure 137 gives the negative forms of the sentences.

Structures 138 and 139.

Structure 138 is concerned with the custom of the person, that is, his past and his present and what he expects to do in future. Structure 139 is concerned only with what he has done up to the present. The position of the adverbs, *ever*, *never*, *often*, *sometimes* is important. Notice that the positive reply to "Have you ever gone?" is "I have gone" not "I have ever gone." "I have often gone." "I have sometimes gone" are also positive replies. These should be practised with all the different conjunctions, e.g., "I always go after I have finished my work. I never go unless I have finished my work."

Structure 140.

This is the past form of Structure 138. The Past Perfect Tense should be used only in subordinate clauses. Its work is to show that one action was completed before the other took place.

Structure 141.

Perhaps introduces the idea of uncertainty.

Structure 142.

The situation for the *if* clause may be built up with *perhaps*.

"Perhaps he is in his room; perhaps he isn't, I don't know. I shall see. If he is in his room I shall tell you. If he is not in his room I shall not tell you." This can be acted to make the situation clear. The question form should also be taught. "If he is in his room will you tell me?"

Structures 143 to 158.

These all deal with reported or indirect speech. Structures 143 to 153 deal with changes in tense. Structures 154 and 155 with changes in person, Structure 156 with indirect commands, Structures 157 and 158 with changes in adverbs and determiners. In Structures 143 to 153, the direct speech which is to be converted should be in the third person so that there need be no difficulties about changing pronouns. These may be presented to the class in some such way as the following:—

Teacher calls out a boy J, and asks him to write his name on the board. Teacher asks K, "What is J doing?"

K replies: "He is writing his name."

Teacher (to M): "What is K saying?"

M: "K is saying that J is writing his name."

Structures 143 and 144.

In both of these, there is no change in the tense of the words reported. Different introductory words should be used, *says*, *knows*, *thinks*, *tells me*, *hear*, *hope*, etc. The Present Perfect Tense may also be used for the introductory verb as it requires no change in the subordinate clause.

Structure 145.

There is no change in word order in the reported form of these questions.

Structure 146.

This will need more drill than Structure 145 as the usual question form is changed when it is put into reported speech.

Structure 147.

This also will need thorough drilling as the introduction of *if* or *whether* is needed. All tenses should be practised with both words.

Structures 148 to 151.

These introduce the changes of tense in the reported speech after an introductory verb in the past.

Structures 152 and 153.

The indirect form of the complex sentences.

Structures 154 to 156.

This should be acted in groups of three and practised till the changes of pronoun become automatic. The pupils should understand that the pronoun used depends upon (1) the speaker, (2) the person spoken to, (3) the person spoken about.

Structures 157 and 158.

These combine a number of the changes already taught in the preceding structures, and give practice in changes in adverbials and determiners. In Structure 157, the first sentence should be "I have come" not *I come* and in the second sentence "I said that he had come." These are misprints.

Structure 159.

This can be taught by demonstration, e.g., "All the boys are here except K."

Structures 160 to 173.

This is a section on the infinitive. The question form of all these structures should also be taught. As these are taught, they should be combined with structures already known, e.g., "If he wants to pass the examination, he will have to work harder." *He hopes to go* may be taught in a similar way to *want*.

Structure 165.

This should have been included with *come* and *go* in Structure 166. It is another example of the infinitive of purpose. Structures 165 and 166 should be taught together.

Structure 167.

This will need a good deal of practice as pupils tend to omit the *how*. It will probably be best to start with "He showed me how to do it" and "He told me how to do it" and then go on to

“ He knows how to . . . ” and “ He is learning how to . . . ”. When these have been learnt they may be practised with. “ He knows English ”, e.g., “ He knows English. He knows how to speak English. He knows how to write English. He knows how to read English.” Avoid such structures as “ He knows swimming.” This structure should be taught in the negative and interrogative forms as well.

Structure 168.

Whom to ask may be added to this structure. The positive and interrogative forms should also be taught.

Structure 169.

These should be practised in realistic situations, e.g., “ I am glad to hear that your mother is well. I am sorry to know that you have been ill. He is afraid to go into a dark room.”

Structure 170.

This can be taught in an interesting way by demonstration, showing things that can be done and things that cannot be done, e.g., Teacher: “ I am not able to open this box because I have lost the key. Perhaps this key will open the box. Yes, this key fits. Now I am able to open the box,” etc.

Structure 173.

This structure can be taught very well with Structure 170 as a reason why something cannot be done, e.g., “ He is very busy. He is not able to go. He is too busy to go.”

Structures 174 to 176.

These are different sentences all involving the use of the -ing form.

Structure 174.

It is correct also to say *I start to work*, but it is not correct to say *I finish to work*. Therefore it is better to teach a form which can be used with both verbs. In this structure the -ing forms are used as objects. In Structure 176 they are used as subjects.

Structure 175.

This should be taught in all tenses.

Structure 177.

This illustrates the use of the Present Continuous to express the future. This is such a common way of expressing the future in English that it should be well practised.

Structure 178.

These nouns and *home* should be carefully taught as special cases of the omission of the article. With these words the article is omitted after *to*, *from*, *in* and *at*, except in the case of *market* where it is omitted only after *to* and *from*. It is not used with

work. When the article is omitted it is the activity that is being thought of, rather than the place, that is the learning, worshipping or buying. If, however, the speaker is thinking of the place rather than what happens there he will use the articles, e.g., "I went to church to pray for my father", but "I went to the church to see if my brother was there." *Bed, college and hospital* may be added to this list, but not *office*.

Structure 179.

Notice that *home* is used as an adverb in *I am going home*. *She came home last night*. This is a use which must be carefully drilled. Although *to* and *from* are omitted *at* is not.

Structure 180.

The purpose of this is to teach *without* but it may well be used to practise Structures 178 and 179, e.g., *I went to school without my book*.

Structures 181 to 186.

These all teach relative clauses. All combinations of tenses must be taught. These are not all illustrated here, but the complete list should be worked out and practised. It is probably easier to begin with the sentence forms in which the relative clause qualifies the object, e.g., *I am writing about the boy who has come*. *He will give you the book which was in his box* and in teaching Structure 183 *I have written to the man whom you met*, etc. This is an easier form to learn.

Structure 182.

Both the forms with *which* and the form with *that* should be practised.

Structures 183 and 184.

Both of these involve relative clauses in which the relative pronoun is the object and not the subject of the clause. In teaching Structure 183 the two simple sentences can be given. *The man is my brother*. *You saw him*. *Him* is replaced by *whom*. What makes this difficult is the fact that the word order, object-subject-verb, in the clause is a violation of the word order in which the pupil has been so carefully drilled. *Which* in Structure 184 presents the same problem. Plenty of drill with substitution tables is the best way of teaching this.

The Reported Speech of all these should be taught.

Structure 187.

This is a semantic extension of *by*. Other adverbials should be used, e.g., "He will come by to-morrow."

Structure 188.

The future continuous or progressive tense is taught. This can be introduced as a class-room game. "In one minute's time

you will be reading page 78. In five minutes' time K will be writing on the board, etc." The teacher might plan out a list of activities and tell the pupils what they will be doing after different intervals. He should then tell the boys to do these things.

Structure 189.

The meaning of the future perfect tense can best be taught if the action is placed in a context which compares different times. The two first sentences lead up to the new tense. Plenty of examples should be given, e.g., "By 7 o'clock I shall have had my bath." By 9 o'clock to-morrow I shall have finished my breakfast. By 10 o'clock I shall have come to school.

Structures 190 and 191.

These give the Reported Speech forms of Structures 188 and 189.

Structures 192 and 193.

These should be practised in the other persons both singular and plural as well, e.g., "You weren't there, were you? I wasn't late, was I? They haven't gone, have they?"

Notice the idiomatic and irregular form in "I'm early, aren't I?"

FORM IV.

NOTE.—As many mistakes are made in the use of the defective or anomalous verbs, the different meanings they convey are briefly discussed under Structures 211–236 and 244. All the explanations given here need not be given to the pupils.

Structure 194.

This is the *if* clause of rejected condition. It expresses a condition that is untrue or unlikely. In *If you were the President you would live in Delhi*, the *if* clause expresses something that is untrue in the present. *If you came to-morrow you would see my brother* implies that the speaker knows that it is unlikely that you will come. Perhaps you have to go somewhere else. Compare this with *If you come to-morrow you will see my brother*, in which the speaker has no opinion whether you will come or not. It is probably best to introduce this with a sentence with an untrue condition and then follow it by one with an unlikely condition. Drill in a substitution table.

Structure 195.

This is an *if* clause of unfulfilled condition in the past. It sometimes helps the pupil to understand if the sentence is extended. "If I had known I would have told you, but I did not know. Therefore I did not tell you." It is also useful to ask questions. "Did I know? Did I tell you?"

Both Structures 194 and 195 should be used in meaningful contexts, e.g., The teacher is giving out tickets for a sports rally. One pupil was absent when he took the names of those who wanted to go, so there is one ticket too few.

Teacher : " If you had told me I would have asked for another ticket but I did not know that you wanted to go; so I have no ticket for you. If your friend had given me your name I would have got you a ticket, but he did not. I have a spare teacher's ticket. If you were a teacher I would give you this but you are not a teacher."

Structure 196.

This should be practised in different tenses.

" She is speaking as if she had a cold. She is walking as if she had hurt her ankle. She spoke as if she had a cold. She was walking as if she had hurt her ankle." *As if* and *as though* are interchangeable. The verb in the clause is always in the past, either the simple past, or the past perfect or the past continuous. The past perfect is used when the action described in the clause took place before the time of the main verb. " She is walking as if she had hurt her ankle." The past continuous is used when the action in both clauses occurs at the same time. " She is walking as though she were carrying a heavy load." *Was* may be used instead of *were*.

Structure 197.

Unless here is taught as the negative of *if*. It was not so taught in Structure 137, etc.

Structures 199 to 205.

These are all examples of the passive voice. The passive voice is generally used when the person who performs the action is not known or need not be mentioned. " *My book is lost, A meeting will be held. Ten people were killed. This road is called Mount Road.*" This kind of passive sentence is much more common than one which brings in the agent, e.g., *My book was lost by my friend.* That fact is much more commonly expressed in the active i.e., *my friend lost my book.* Some would say that Structure 199 is not strictly speaking a true passive tense, but that *torn* and *locked* are past participles used as adjectives, and the sentences descriptions rather than statements about actions. We need not give our pupils grammatical explanations at this stage. What we should do is present this structure to them as a statement of something that happens to the subject, not something done by the subject.

Structure 199.

This should be demonstrated. The teacher takes a piece of paper and asks for sentences about 'it.'

The pupils give sentences such as " The paper is white. The paper is small. The paper has lines. The paper is in your hand, etc."

The teacher then tears the paper and asks for a sentence about it. If the pupils say, " You have torn the paper ", he replies, " Yes, I have torn the paper. Now give me a sentence about that with ' The paper ' as subject."

When the pupils show that they cannot reply he teaches, "The paper is torn." This is repeated with other actions and objects. The teacher should avoid saying, "I tear the paper. The paper is torn", because "I tear the paper" is not the correct tense for an action done at the time of speaking. When the pupils have grasped the fact that this voice expresses something that happens to the subject then the relation between the active and passive may be shown. Natural habitual actions should be chosen, e.g., "This shop is closed every Tuesday." "This room is swept every day." "The plants are watered every evening."

Structures 200 to 205.

These tenses may all be taught in ways similar to these for the tenses in the active voice. The indirect speech for all tenses should also be taught.

Structure 206.

This can be taught as Structure 99 was taught, "I saw the parcel. It was tied with string. I saw the parcel tied with string. The participle phrase as enlargement of the subject should also be taught. "The parcel tied with string is on the table."

Structure 207.

The passive voice may also be used in the *if* clause, e.g.,

"If the key is turned the box will be locked. If the chalk were dropped it would be broken. If my money had been locked up it would not have been stolen."

Structure 208.

This needs to be carefully taught and thoroughly drilled, as it is very common to hear people say, "I am building a house" when they mean that they are having a house built by a builder for themselves. Pupils should be reminded very clearly that "I am building a house", "I am making a blouse," etc., mean that the speaker does these things with her or his own hands. Perhaps the commonest mistake of this kind is, "I admitted my sister in the hospital," instead of "I had her admitted into hospital."

Structure 209.

This is probably best taught by demonstration with a question. e.g., "Will you let me see your hands? Will you let K. share your book? Will you let me have your chair?" etc. The response in action makes the meaning clear.

Structure 210.

The situation for this use of *make* can be created by a little scene planned beforehand by the teacher, with the help of two pupils, e.g.,

K and M come in. K drops his books.

K (to M) "Pick up these books."

M "No."

K "Pick them up. You have to pick them up."

M picks them up unwillingly while the teacher says, "K is making M. pick up his books."

Teacher (to J): "Come and write your name on the board."
(J does so) "That is not well written. Clean it off and write it again." (J does so). "I made J write his name again."

The teacher should watch out for the common mistake. "He made me to do it."

Structures 211 to 214.

Here *may* with the meaning of permission is taught. *May* showing possibility is taught in Structure 227. Pupils should be taught the correct stress for these sentences. When *may* is used to show permission, the stress is on the main verb, "He *may* 'go,'" when it is used to show possibility it is on *may*, "He *'may* go." This can be taught through Structure 209, e.g., M: "Will you let me go?" Teacher: "Yes you may go." M: "Will you let K go?" Teacher: "Yes he may go." Then *may* should be used in the question. M: "May J go?" Notice that there is no past tense of *may*. *Might* and *might have* are conditional tenses not past tenses. The only way of expressing this idea in the past is to use *let* or *allow*. "He was allowed to go yesterday." "I let him go yesterday." This should be taught.

Structures 215 to 217.

This is *must* with the sense of obligation, being obliged to do something. It has the same meaning as *have to*.

The difference between *may* and *must* should be clearly brought out. *May* is sometimes used in notices as a polite form of *must*. This should not be allowed. *May* should be kept for those situations in which there is a choice. We can therefore say, "You may go home now, if you like." We cannot say "You must go now, if you like." (*Should* is a polite form of *must* but need not be taught here.) Teach *must* for situations which pupils know to be obligatory, e.g., "Pupils must pay their fees by the 15th. Pupils must come to school before 10 o'clock. Cars must drive on the left side of the road", etc. If teachers find *must have* difficult for their pupils it may be left till Form VI.

There is no past tense of *must*. *Had to* is used for the past. "He had to go there yesterday."

The interrogative form *must he go?* should also be taught. Structures 216 and 217 are the negative and reported speech forms. Some of the complex sentences should also be practised, e.g., "Although she is tired she must finish the work."

Structures 218 and 219.

This is the opposite of Structure 215 in the sense of absence of obligation. "You *must not go*" forbids you to go. *You need not go* leaves it to you to decide whether you will go or not. You may go if you want to, but if you do not want to, you are not obliged to.

Structures 220 to 226.

Can has two meanings (1) to know how to, or to have the inborn ability to do so, and (2) to be in a position to. (1) has a simple past tense in the affirmative, negative and interrogative forms, but (2) has a simple past tense only in the negative and interrogative forms, e.g., We may say (1) "I could write English last year" (know how to). "I could hear you yesterday but *not* (2) "I could find my book yesterday" (in a position to). It is therefore better to teach these two meanings separately (1) is dealt with in Structures 220 to 222 and (2) in Structures 223 and 224.

Both meanings have conditional forms, *could* and *could have*. It is not always easy to distinguish between the Present Perfect and the Past conditional, very often there is an implied condition even when it is not expressed, e.g., *I could have come yesterday* implies some such condition as, *If I had known*. There is *no need to explain these distinctions to pupils in Form IV*. Authors should see, however, that these uses are illustrated and teachers should drill their pupils in sentences based on the models here. It may be wise to tell them to use *was able to* if they are in doubt about using *could*.

Can.—May be taught in the same way as Structure 170, but more building up of various contexts will be needed if the two meanings of the word are to be illustrated. This can be built up during the two next years.

Structure 225.

This is given as a special structure because of the idiomatic use of *can* with verbs of sense perception. The teaching of this will help to reinforce the difference between *see* and *look at*, etc. The teaching of this structure could be profitably correlated with compositions on descriptive writing.

Structures 227 to 229.

In this meaning the stress is on *may*. *He may come*—in contrast to *He may come* when *may* is used to show permission. It should be noticed that there is no simple past tense of *may*, and that the past is expressed by the present perfect. "He may have come last week." *Might have* is a conditional form not a perfect form. A suitable context should be built up to bring out the uncertainty implied by the use of this word, e.g.,

K: Is M here?

J: I don't know. Perhaps he's here. Perhaps he isn't.
He may be here. I'll go and see.

K: Has P come?

J: I don't know whether he has come or not. I'll find out.
He may have come.

K : Did *L* come last week?

J : I don't know. I did not see him, but he may have come.

Structure 230.

In contrast with Structure 227 which expresses uncertainty this expresses a strong certainty. "I know the book is in my room somewhere. I remember that I took it there yesterday. If it is not on the shelf it must be on the table. It must be there somewhere."

"I have not got my book with me now. I know I took it home yesterday. I did not stop anywhere on my way here to-day. I must have left it in my room." The negative form of this situation is expressed by *cannot not must not*. "My book cannot be here, I know that I took it away with me yesterday", etc.

Structures 231, 233 and 235.

Ought expresses a different kind of obligation from *must*, i.e., Structure 215 *must* implies an obligation which cannot be evaded, *ought* implies a duty which may be ignored. Notice the difference between "I must visit my sister to-morrow" (other things may have to be left, but this has to be done) and "I ought to visit my sister to-morrow" (but as I am very busy I think it is very likely that I shall not go). Another contrast—"Everyone must write clearly" (Their papers will not be read if they don't) and "Everyone ought to write clearly" (but nothing will happen to them if they don't). The contrast should be brought out by suitable contexts.

Structure 234.

This has the same meaning as *I am afraid to tell him* (Structure 169). The perfect tenses may also be taught. "I have not dared tell him" or "I have not dared to tell him." (*He said that he dare not tell him* should read *that he dared not*). The positive form may also be taught. That is more often followed by the infinitive with *to*—"I dared to tell him that he was wrong." This meaning of *dare* should not be confused with *dare* meaning *to challenge*. "I dared him to climb over the wall." This meaning should not be taught here.

Structure 236.

This is one of the ways of expressing an habitual action or state in the past. It cannot be applied to the present. This can be brought out by using a compound sentence. "I used to get up every morning at 5 o'clock but now I do not get up until 7 o'clock."

Structure 237.

This is a way of stating a preference. It is often the answer to a question, e.g., "When shall I come? Shall I come on Monday or on Tuesday?" One way of teaching this is to teach it as the answer to a question such as the above. Notice that although the meaning is future, the verb after *would rather* is always in the past.

Structure 238.

This is a way of stating that a certain action is advisable. It should be practised in all persons. "I had better go home at once. He had better catch the night train." These should be introduced in suitable contexts, e.g., "If he catches the morning train he will not get there until 4 o'clock in the afternoon. The meetings begins at 4-30. If his train is late he will be late for the meeting so he had better catch the night train."

Structures 239 and 240.

These illustrate various ways of using the impersonal or anticipatory *it*—Structure 239 deals with the weather. In Structure 240 the first two sentences have *It is* followed by an adjective—Other common adjectives which should be practised are, *possible, impossible, necessary, fortunate*, etc. The next sentence has *It is* used with a passive verb. Other verbs used in this way are *known, hoped, expected, requested*, etc. *Hoped, expected* and *requested* are followed by the future tense. The fourth sentence has a special verb. *Seems* and *appears* are used in a similar way. *It looks as if, it feels as if* may also be practised. The last is a conditional sentence. *It would be wise, it would be useful*, etc., are other examples. These can be drilled by substitution tables.

Structure 241.

Teach also "Have you a book?" "Yes, here's one."

Structure 242.

Do and *did* as verb substitutes are used only with these tenses which use *do* and *did* in the question forms. In the other tenses the auxiliary is used in the same way, e.g., "He has finished his work, and so have I." This also should be practised. The inversion of the verb and subject in the second clause should be noticed.

Structure 243.

Some people prefer *I should like* to *I would like*—Either or both may be taught.

Structure 244.

The context in which this is used should be clearly understood as *might have* is very often used wrongly for *may have*. An illustration will make this clear.

"I did not know he was leaving to-night. I saw him this morning but he didn't tell me he was leaving. If I had known I would have gone to the station to see him off. He might have told me." (reproach).

"I am sorry I didn't come to the station to see him off. I didn't realize he was leaving to-night. He may have told me, but I don't remember if he did (possibility)."

Structures 245 to 247.

These introduce clauses of purpose. In Structure 246 *may* may be used in the first and third sentences and *might* in the second sentence, instead of *should*.

Structure 248.

Keep is a word that is frequently misused for *place* or *put*. One of its basic meanings contains the idea of something continuing for some time, e.g., *He keeps chickens. This shop keeps ribbon.* The first two sentences Structure 248 have this meaning of *keep*. "He kept me waiting" means that I had to wait for a long time. Another meaning is that of restraining the movements of anyone and is illustrated in "He kept me at home. He kept him prisoner. He kept him in bed. I kept still, etc." It is this meaning which is illustrated in the last sentence. "He kept me from coming."

Structure 249.

He prevented my coming is almost the same in meaning as *He kept me from coming*. Other verbs also may be used, e.g., "He encouraged my writing. He approved of your going. He did not like your asking for leave, etc." The point that will need practice is the use of the possessive adjective with the gerund. The sentences should be practised with other possessives, e.g., *He told me about John's coming, etc.*

Structure 250.

The difference between *your writing made him happy* and *your writing (handwriting) is very bad* is that *writing* in the first sentence refers to the act of writing and in the second to what is written. The difference can be brought out by adding an object or an extension to writing, e.g., "Your writing such a long letter made him happy. Your writing for his magazine made him happy."

Structure 251.

These need to be drilled thoroughly. In Structure 133 the pupils learnt how to use *as* clauses. This knowledge may be used to introduce these sentences in Structure 251, e.g., "as I was coming into the room I saw the broken box on the floor." "As I was going to school I saw, etc." A different procedure is needed with the third sentence. *Because* may be used. "Because I was tired after the day's work I went to bed early." *As* meaning *because* should not be used with the third sentence because the pupils will find it difficult to distinguish between the two meanings of *as*, and instead of being helped they will be confused. A matching or completion exercise would be another way of practising this structure.

Structure 252.

The difference between this and Structure 251 should be shown. A matching exercise or one in which the 'subjects' of the absolute

phrase and the sentence have to be supplied would be helpful. This kind of exercise should help the pupils to see that the 'subject' of the phrase is not the same as that of the sentence.

FORMS V AND VI.

The teachers teaching these forms should have a thorough knowledge of all the language structures that his pupils have studied and should be able to refer to them when correcting errors and use them for remedial drill, and to explain and introduce new structures that occur in the Reader. The Teachers' Notes will, of course, help with this last point. The language teaching that he does will be built upon the foundation of these graded sentences. The language study scheme is a different arrangement of the topics the pupil has already studied in the structures, with certain new topics added. Appendix VI in the Syllabus suggests how certain items from the language scheme can be illustrated in a passage and exercises set. The instruction in the syllabus that lessons should be written to illustrate the different grammatical points listed under each form does not mean that those given under Form VI should not be illustrated in the Reader for Form V, but that exercises is that Reader should be concerned with the language points given for that form rather than for Form VI.

USEFUL BOOKS

- 1 F. G. French... .. The Teaching of English Abroad, O.U.P.
Parts I, II and III.
- 2 W. M. Ryburn Suggestions for the Teaching of O.U.P.
English in India.
- 3 I. Morris The Teaching of English as a Macmillan.
Second Language.
- 4 E. V. Gatenby English as a Foreign Language. Longmans.
- 5 English Language Teaching. A periodical published by the
British Council distributed by
Longmans (Suitable for High
School Teachers only).